

LOST: THE OFFICIAL MAGAZINE PRESENTS

2009 100-PAGE YEARBOOK

SEASON 5 FINALE ANALYZED

BREAKING SEASON 6 NEWS

SHOW CONCEPT ART



LOST

THE OFFICIAL MAGAZINE

It's Time For...

THE BEGINNING OF THE END

- DISCOVER LOST'S SET DESIGN SECRETS
- CAST & CREW DISCUSS SEASON 5

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ISSUE #24

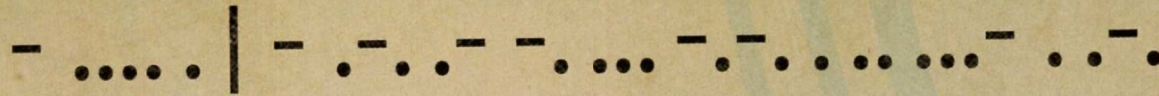
100-PAGE 2009 YEARBOOK

OCT/NOV '09

ENTER JACOB'S CAVE
Exclusive **Production Art**



THE TRANSCIEVER



< MESSAGE START >

How are your adrenaline levels? Still racing? How's your mind? Still reeling? After all, there are end of season finales, and then there are *Lost* finales... Season five's cliffhanger is arguably the most thrilling, excruciating, and ultimately, concerning nail-shredder Team *Lost* has thrown at us to date. Beyond the fan worries of whether Juliet will survive that crippling fall, and what on Earth is going on with the real and the fake Locke, the biggest head-scratch of all is the Incident. Did the bomb go off and reset anything? Did it go off and kill anyone? Is there more time-shifting to come? What did Jacob mean by saying, "They're coming"? Hang on – who or what is Jacob and the mysterious Man in Black?!

'Questions and Answers' is not only one of my favorite songs (by Biffy Clyro), it's the foundations which the *Lost* saga is built on. No one can deny that between the first and fifth season we have been given tons of eye-popping answers to a list of fascinating questions, but what is so exciting with *Lost* right now, is that with one season left, we've been given some *huge* new questions to ponder between now and next year. For *Lost* to still be keeping us on our toes and still keep us guessing – right up until the final reels begin rolling – is astounding.

And it's the finale that is the backbone for this 2009 Yearbook. We'll be looking back at season five overall, but we feel that you all deserve *Lost Magazine* to get you as close to the cliffhanger action as possible. So, among other exclusives, we're taking you inside Jacob's dwelling, the Hostiles' campsite, and even the vaulted chamber where Jughead was stored, complete with Production Designer Commentaries by *Lost*'s Zack Grobler.

Enjoy this issue, and make sure you check the newsstand shelves on October 13 for our terrifying Dark Territory Special. With access to the smoke monster's lair, it's going to be our darkest issue yet.

Until then, Namaste...

Paul Terry
Editor

< MESSAGE END >



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Don't miss this rare variant cover
uniting *The Constant* and *The Variable*
stars, Desmond and Faraday...

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**New
Transmissions**
News from the *Lost* world and beyond...



Unearthed Treasures

How did Team *Lost* pull off that incredible, mind-bending season five finale? True to form, Executive Producer duo, **ADAM HOROWITZ** and **EDDY KITSIS**, kindly take time out of their hiatus break for talk about *The Incident*, and the plans for the forthcoming final season...

Words: Paul Terry

What's the question that you've heard the most regarding the way *The Incident* ends?

Eddy Kitsis: I think that "did it work" is the central question...

Adam Horowitz: ...And people just wanna know where we're gonna be next year – what the show's going to be. And that's something we can't tell you just yet... [smiles]

EK: We've had other questions about John Locke – that was pretty shocking to people. But it's interesting, because as we're going into our last season, I feel like, for the first time after a finale, I'm getting *less* questions, because some people are like, "Okay, well, they only have one season left, so let's see what they've got." At the end of season three, people were like, "Do you know where you're going?" [Laughs]. Finally after this season,

I feel like people are now giving us a bit more benefit of the doubt, and they're, "Okay, alright. I've no idea where it's going, but there's one year left so I'm in!"

Were you surprised by how quickly the fans got behind season five's complex issues and plotlines?

EK: We write to please each other – but in the same respect we want to please everyone. And

"We had a big white board and ended up writing every little moment from that Incident sequence on it..."

– Executive Producer Adam Horowitz



the fact that the reaction for season five has been so strong has been very inspiring for us as writers.

AH: We've always felt that we have to keep taking the show forward, keep taking huge risks, and the whole of season five pretty much was a risk.

In so many ways, *The Incident* is arguably the most important finale so far. Did you approach the mechanics of it any differently to previous finales?

AH: I think every finale we've done on this is a culmination of the whole season, and I think that by that time everyone's adrenaline is really going, and we try to find the best way to tie everything up, and to pay off what we've been setting up all season. And it can be ✈

New Transmissio



Other Transmissions

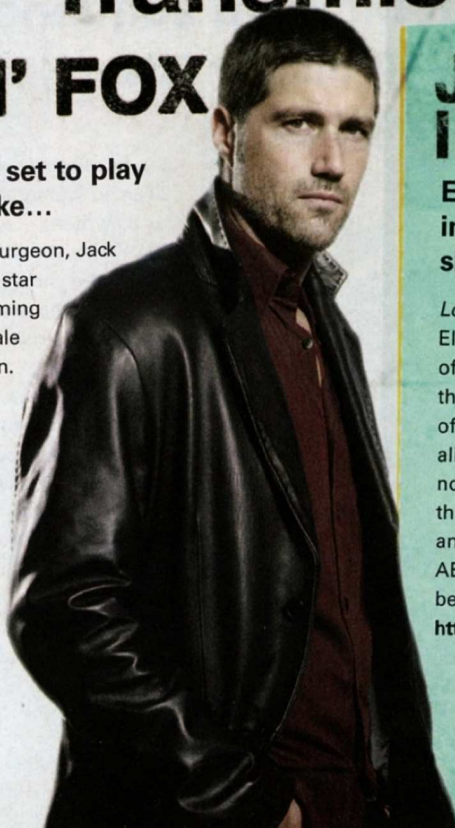
SMOKIN' FOX

MATTHEW FOX looks set to play comic hero Billy Smoke...

The man behind the troubled surgeon, Jack Shephard, is in negotiations to star as the title character in forthcoming feature film, *Billy Smoke*, the tale of a hitman seeking redemption.

Based on the Oni Press comic, written by B. Clay Moore and illustrated by Eric Kim, Fox's character decides that the path to forgiveness lies in taking out all of the assassins in the world.

More news on this exciting project for Fox as soon as we have it.



JULIET'S ALIEN INVASION

ELIZABETH MITCHELL stars in ABC's new take on classic show *V*...

Lost's Juliet, a.k.a. phenomenal actress Elizabeth Mitchell, has been very busy of late, filming her role as Erica Evans in the forthcoming pilot of *V*, ABC's remake of the popular 1980s sci-fi series about alien visitors. Scott Peters, the Emmy-nominated creator of *The 4400*, helps this bold retooling of the sinister tale, and from the trailer currently up on ABC, we can't wait to learn the truth behind the reptilian invasion...

<http://abc.go.com/fallpreview/index?pn=v>





a complicated task...

EK: ...and this year was really complicated because of the dual storylines, different times, bringing them together, and also telling you something from the past – giving you something that ties the characters to Jacob. It was just a very challenging season because time travel is a tricky monster.

“I think everyone was in utter shock! I felt like they didn’t really quite know how to process that Locke scene...”
– Executive Producer
Eddy Kitsis

We have to talk about Jacob. Without obviously getting into any realms of horrible spoilers, what aspects of bringing Jacob into *The Incident* did you really enjoy?

EK: First of all, we’ve loved being able to show Jacob because it was very similar to the way that we revealed the hatch. In that, we couldn’t wait for people to realize that they were in the hatch, and that we opened season two inside of it. It was fun because I think people had

kinda given up on us going back to the statue. And with Jacob, it was fun because I think people has thought that we may not meet Jacob, and they had kinda given up on us going back to the statue, and had given up on us showing Jacob. So for us to be able to show him in the opening was really cool. As far as character moments, I think they were all great. I loved the Hurley one, and I loved Jacob helping Jack with the candy bar. ✈

SAWYER STAYS COOL

JOSH HOLLOWAY’s next film is already a cult hit...

Stay Cool, starring the very essence of ‘cool’ – Josh Holloway – had its premiere at the Tribeca Film Festival on April 23, and has already got critics piling on the applause. The film is about a successful author (Mark Polish – who also wrote the screenplay) who faces his old high school crush (Winona Ryder) when he returns there to deliver a speech. He reunites with his old friends, played by Holloway and *The Lord of the Rings’* Sean Astin, who convince him to make a play for her. Boasting a superb cast that also includes Chevy Chase, keep an eye out for *Stay Cool* when it opens in a cinema near you.
<http://www.imdb.com/title/tt1235807/>



KATE’S FRENCH CONNECTION

EVANGELINE LILLY’s feature debut *Afterwards* is out...

French filmmaker Gilles Bourdos’ latest film, *Afterwards* – following its world premiere at the Toronto Film Festival in September of last year – opened in Bourdos’ home country in January 2009, and is currently awaiting release dates in other territories. Nathan Del Amico (French actor Romain Duris) is a career-driven lawyer who neglects his wife, Claire (Evangeline Lilly), but then meets Joseph Kay (John Malkovich), a man who claims he can foresee other people’s deaths. He goes on to explain he has been sent to help Nathan get his life in order before his death. Lilly is sublime in the role – make sure you keep up to date with *Afterwards’* cinema and DVD release schedule here:

<http://www.imdb.com/title/tt0940580/>



Transmissions



AH: ...And the Locke one was probably my favorite.

Yes – the Locke sequence was especially amazing when Jacob touched him after his back-breaking fall. But the other Locke sequence of note was also pretty amazing... how have your family and friends reacted to the fake Locke revelation?

EK: I just think they were in utter shock! I felt like they didn't really quite know how to process that Locke scene! I think this one really shook them to the core.

AH: I think people are very curious about what's going to happen next...

The Incident also featured that unbelievable electromagnetic action sequence. What efforts went into planning that logistical nightmare before the shoot?

EK: We probably spent a day and a half just

outlining every detail in that action scene. We literally plotted that out with Damon and Carlton for a day and a half.

AH: We had a big white board and ended up writing every little moment from that incident sequence on it...

EK: Jacks gonna get hit on the head... Sawyer's gonna try and do this...

AH: And there was probably 20 other moments that we couldn't afford!

EK: The initial one – if we decided this was a movie – was going to be a \$30million action scene. That was an all hands on deck scene. Everyone in production just really brought that home. It's the kind of action sequence that we really shouldn't have been able to afford.

Now we're firmly into the hiatus period, are you guys doing anything differently as you build towards writing and shooting the final season?

HURLEY'S VOCAL SKILLS

JORGE GARCIA sings for new film *When We Were Pirates...*

Actor turned director Jim Hanks (brother of Tom) helms forthcoming comedy drama *When We Were Pirates*, which will star *Lost*'s Jorge Garcia as Jason – and it's not just Garcia's acting skills that are on display for this independent film. At the film production's official YouTube channel (see below), you can watch Garcia singing in the studio for the project. The story is about a close group of friends who are connected by their love of playing pirates, who later discover that their childhood promise helps them with difficulties they face in life.

When We Were Pirates is currently due for release later this year.

<http://www.youtube.com/user/whenwewerepirates>

CHARLOTTE SCORES CLOONEY MOVIE

REBECCA MADER to be in *The Men Who Stare At Goats...*

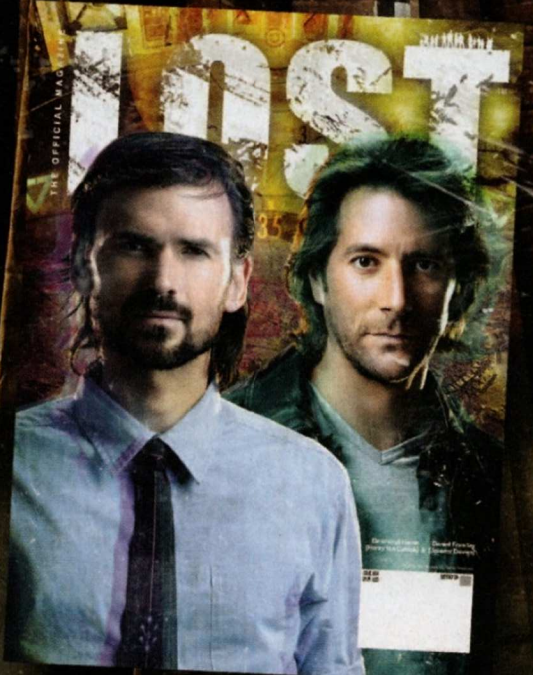
Based on the hit novel of the same name by Jon Ronson, *The Men Who Stare At Goats* concerns a strange phenomenon of soldiers being trained to have psychic abilities, and *Lost*'s Rebecca Mader will enter the strange, paranormal pastures as a character called Helen. The phrase "all-star cast" doesn't even come close for the Mader film, as the likes of George Clooney, Ewan McGregor, Kevin Spacey, and Jeff Bridges are all attached to it.

With a March 2010 release date, get ready to see Mader back in a weird world.

<http://www.imdb.com/title/tt1234548/>



BE...
THEIR...
CONSTANT...



Make sure you get your local comic shop to order you the stunning Collector's Edition of this issue! Contents are the same, but this version has the rare Faraday and Desmond cover design! Simply tell your comic shop to order you LOST 24 JUN091184 and they'll get it to you in good time...

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EK: More rest [laughs]! We took more time off this year. We've already done mini-camp - what we call our little get together. So now we're literally taking at least two or three more weeks off.

And what about *Lost's* last ever appearance at Comic-Con?

AH: Damon and Carlton are more involved with Comic-Con than the rest of us, and they have been planning this one for a long time... 🐛

Don't miss the next issue, where we'll be bringing you an access-all-areas report from the *Lost* panel at the San Diego Comic-Con...

...And this issue, you can hear more about the *Lost* writing process from Adam, Eddy, as well as Damon Lindelof and Carlton Cuse from p28 in part two of our exclusive WGA report...

VOICES from the FUSELAGE

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...

Jacob is good. Jacob is evil. Juliet is Sawyer's soulmate. Kate should be with Sawyer. It's fair to say that, post-finale, the debates about what it all means and where it's all going have intensified among *Lost* fans around the world. Here are just a few select messages we've received recently...

Compiled by Sarah Herman

"THEY'RE COMING..."

I thought *The Incident* was amazing – what a great cliffhanger! I've decided to focus on just one thing, as we were provided with just such a wealth of material to speculate over within the finale!

I've been wondering what Jacob meant as he said, with his dying words, "They're coming." Maybe he means that Ilana and her group are coming, or, and more interestingly, that the Losties from 1977 will be returning to 2007?

Maybe it's possible that the energy from the detonation of Jughead will be negated somewhat, because as it's drawn into the vacuum of the anomaly? This, in turn, could cause the same time-traveling phenomena that Desmond experienced, bringing the Dharma Losties back to 2007?

Also, I think the war that Widmore spoke of refers to what Jacob said to the Man in Black: "It only ends once." I think he's referring to this final battle between the light and dark sides of the island.

Thanks for the magazine and also *The Lost Initiative* podcasts!
Stephen Large, Coventry

What do the rest of you think Jacob's last words meant? It's been a source of much debate, so email in today with your theories...

Got something you want to say about *Lost*? Then we want to hear it.

Email: voices@titanemail.com
or transceiver@titanemail.com

Please note: No attachments of any kind please. We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.



MONSTER MASH

What does everyone else think the engraving in the temple chamber of the statue meant? It looked like it was facing the smoke monster – but does that mean smokie is some kind of prehistoric demon?! Or are they both actual gods of some sort? If they had a massive fight, it would explain why the statue only has a foot left!

I love all the smoke monster scenes – so lots more next year please Damon, Carlton, and the team!

Simon Dyer, via email

We love the smoke monster too, Simon. Don't miss our Dark Territory Special (the next issue, out October 13) as we'll be taking you right inside the set of where Ben experienced the smoke monster...

WHICH ONE IS EVIL?

I don't agree with *Lost* fans online who are saying that Jacob is the pure, good guy, and that the Man in Black is the bad guy. I don't think it can be as simple as that – after all, this is *Lost*! Also, I thought the most intriguing bit of the finale was actually what Jacob said to Ben just before Ben stabs him: "What about you?" Jacob said this in a really dismissive way, and I don't think someone who is the "light" to the Man in Black's supposed "dark" would be this cold.

Can't wait for season six – I love that all us *Lost* fans are still having to guess what's coming up!

Julie M, via email

We can't wait either: season five's finale gave us all so much to think/talk about! We'll be bringing you all the latest season six teasers and developments exclusively from the writers and producers of the show between now and next year – so stay 'tuned' to this publication...



SAWYER LOVES KATE

I know that a lot of people might say this, but please get Sawyer and Kate back together. Anyone can see that if Sawyer hadn't thought that Kate died – and he had a choice between Juliet and Kate – he would've picked Kate. Even though I think Juliet and Sawyer make a good couple, I find Sawyer and Kate to be a *much* better one! He jumped out of a helicopter to save her life. He told her to take care of his child. He loves her so much and is afraid to admit it. So please get them back together by the end of season six, because I'm suffering too much from a lack of Sawyer and Kate action on the show.

Alex Gadbois, via email

Well, Alex, *another* Alex (on the following page) strongly disagrees with you on this one...

More VOICES from the FUSELAGE

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...



SAWYER & JULIET FOREVER

I completely refuse to accept that this is the end for Juliet, and bigger than that, I refuse to accept that it's over for Sawyer and Juliet! Why? Because it's so clear how much they love each other!

When Sawyer spoke about Kate before she came back to 1977, he was completely over her, and the love he and Juliet share is so much deeper and stronger than the lust he had for Kate. Also, beyond Sawyer and Juliet being perfect for each other, Juliet is such an essential part of *Lost*! The show would be permanently damaged if she is dead and never coming back.

Don't get me wrong, I'll still watch *Lost* if she is gone for good, but I think it will be a mistake to kill her off. No more Jack, Kate, Sawyer love triangles: James and Juliet forever, please!

Alexandra Doran, via email

Poor Juliet certainly went through the mill in the finale didn't she! Keep your views on Juliet coming in...

ETERNAL FLAME

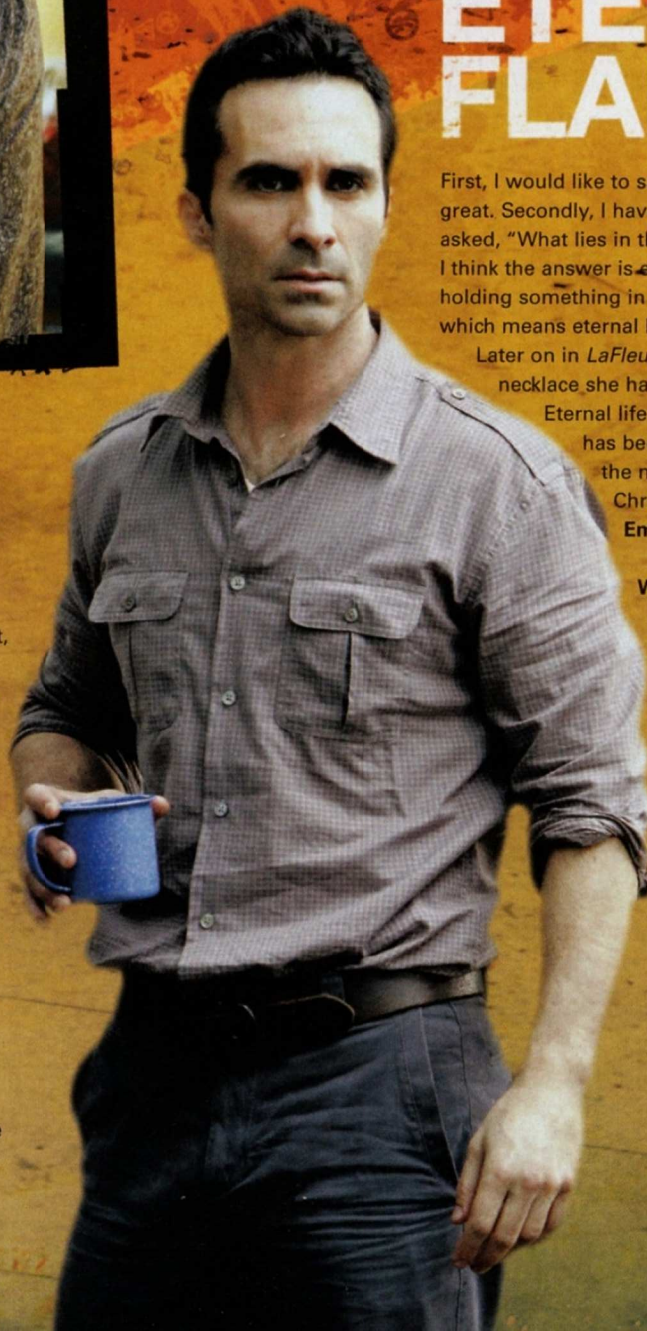
First, I would like to say that this magazine is great. Secondly, I have a theory about the question asked, "What lies in the shadow of the statue?" I think the answer is eternal life. The statue is holding something in each hand – a symbol which means eternal life.

Later on in *LaFleur*, when we met Amy, the necklace she had had the same symbol on it.

Eternal life would explain why Richard has been alive forever and maybe the mystery behind Locke and Christian coming back to life.

Emily Shebanek, via email

Well connected with the symbols, Emily. We want to know what moisterizer Richard Alpert uses too...



FARADAY CONNECTIONS

Can *Lost* get any better? Season five turned out to be as great as I hoped it would be! It's still fueling so much theorizing, even when it is clear that answers are now coming at a faster pace. The mythological themes in the show are very mysterious and thought provoking, as well as clever hints to themes from certain names of characters on the show. It can't be pure coincidence that Daniel Faraday shares his surname with Michael Faraday, the physicist and founder of a law of electromagnetism. And I also believe that the island and/or the Others have a very strong connection to Egypt and Egyptian culture, as seen by the giant Egyptian-style statue.

I'm not looking forward to *Lost* finally ending, but it will be great to get all the answers to some long-held theories and questions!

Adam Jones, UK

Not long to wait Adam – especially when *Lost Magazine* will be guiding you through this difficult hiatus period. Enjoy the next few issues, and season six will be here before you know it...

DESMOND THE HERO

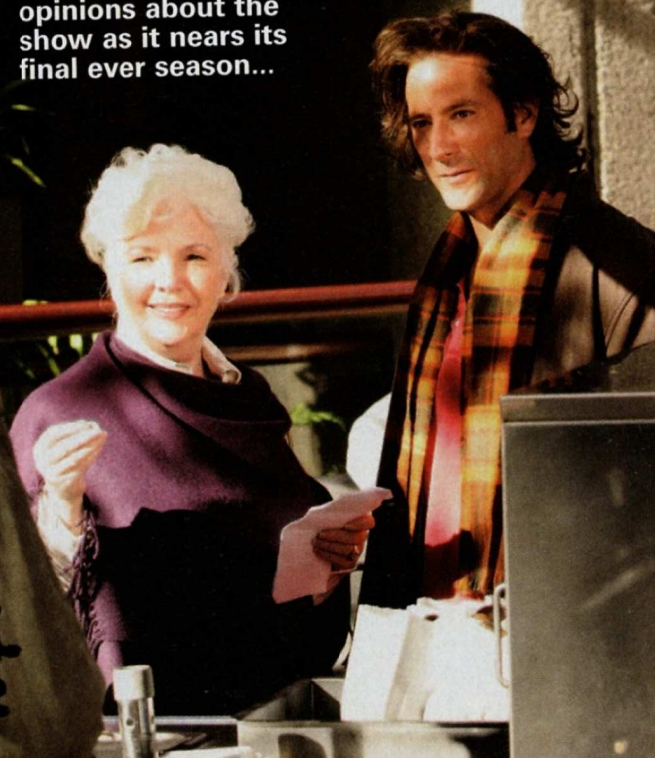
Season five; wow! I can't explain the rush it was! But, I have one thing I want to say about the final, upcoming season: let's see Desmond save the day! I'd love it if the "see you in another life, brother" scene from season two with Jack showed itself to be really significant, and that the awesome Scot helps Jack and everyone else not suffer any losses from the nuke. I can't think how, but Desmond has such a significant role, that I hope he jumps out of his hospital bed soon, kisses Penny goodbye, and saves the island! But then still gets to be happy with Penny and baby Charlie of course!

David Shadwick, via email

That would certainly get fans cheering, David! We love Mr. Hume too – and we can't wait to see what season six has got in store for him...



Keep your emails coming in – we want to know all of your ideas and opinions about the show as it nears its final ever season...



BY THE FIRE

JACOB'S ORDER

He's always played a crucial part in *Lost*'s ever-unraveling saga since he first turned up as 'Henry Gale' in season two, but now, Ben couldn't be a more potent force on the island. Shortly after doing the unthinkable – plunging a dagger into the chest of the mysterious Jacob, a person Ben worshipped for most of his life – **MICHAEL EMERSON** joins *Lost Magazine* by some fading embers as the fire goes out for season five...

Words: Bryan Cairns



First of all, flashing back to the season four finale, what did the Ben/Keamy arc allow you to explore?

Michael Emerson: It established more sympathy for Ben because he had to endure some losses that touched people. As an actor, I was required to dig a little deeper. To have Ben live through a loss like that, that level of pain and grief he hadn't lived through before, there were some challenges in that.

Viewers are constantly questioning Ben's motives and true colors, so when he didn't show any remorse for blowing up the freighter and everyone on it, did that alter or reinforce any of your perceptions of him?

It seems every season they give me one line that is so cold blooded it's unbelievable. For season four, it was "So." I never quite know what to make of it; I leave that in the hands of the writers and just try to find a place a person might be where they say something like that. It's conceivable a person would say a thing like that in the heat of the moment and then think about it later. But Ben isn't always a cool head when in an extreme emotional state. He reverts to an angry adolescent state where he's liable to say or do anything.

Were you as shocked as everyone else when Ben informed Jack they had to return to the island?

Yeah, I thought that was a great idea. I'm often very stunned by stuff that comes up in our scripts. I thought

"Yikes! What a can of worms that will open up if it's for real." Of course, the can of worms it opened up was season five. It was exciting. Then you are sent home for the rest of the summer wondering what does that mean exactly? How does that work?

What was your reaction once you finally discovered what the donkey wheel was, when Ben made the island disappear?

I thought it was a pretty great visual effect and brainteaser. If that island goes, does everyone on it go and if so, go where? What happens there? And what dimension is it traveling in? Time? Space? I didn't know, but we were given tantalizing clues, such as that business of them building that time transport chamber in the Orchid. They were sticking to those interesting science fiction puzzles that they've established already.

At the beginning of the fifth season, we once again find Ben and Jack reluctantly teaming up together. What has been so compelling about their conflict?

It's always interesting when people that have a clear personal distaste for one another are forced to become intimate teammates. That makes for a lot of nice subtext and things simmering below the surface.

In your gut, did Ben know the island would revive Locke?

I thought, "Oh, well they're certainly not done with John Locke. There's life in it somehow in another dimension or in

another form." If Ben went to the trouble of killing him, then Ben meant for him to be dead. I don't think he was counting on some miraculous revival anywhere down the line. He said to Sun that he had seen the island do many things, but dead was dead and you don't get to come back from that. If John Locke is walking around, Ben is worried. That episode was very strong.

With the two groups in different time periods, what do you think Ben's history with Eloise Hawking is?

I don't know. Ben has unfinished business with Faraday's Mom, Eloise, but Daniel Faraday was on another journey. He was riding a different wave.

Ben almost exacts revenge for Alex's death when he tries to kill Penny. Do you think he would've gone through with it if Desmond hadn't interfered?

I don't know. He was putting the gun down and Ben knows better than anyone that if you

hesitate, it won't happen. If he was going to assassinate her, I don't even know why there was any talk. Did he want to be talked out of it? He fell into one of his childish modes and started whining about how mean her Dad was. That was weird, wasn't it? Sort of immature. "You have a really bad Dad," – that's something kids say to other kids,

There was something a little different about Locke after his 'resurrection' – did you have any conversations with Terry O'Quinn on how to approach those beats?

No, we weren't told Locke was anything but our John Locke brought back to life. But he was a bit different wasn't he? I can't

"I can't remember the moment where we all thought that Locke's not Locke – that he's possessed or something. Whenever it was, we were all flabbergasted!"

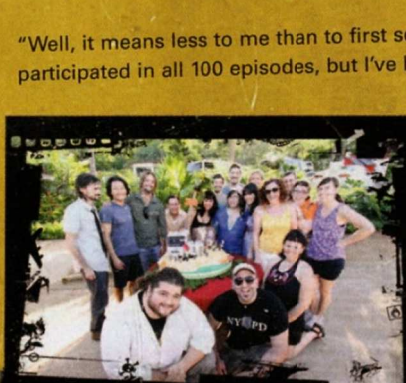
not what you say when you're holding a loaded weapon on a grown woman. There's something about 'childhood' in all of this.

remember the moment where we all thought that Locke's not Locke – that he's possessed or something. Whenever it was, we were all flabbergasted! Then immediately, you start ✈



100 EPISODES YOUNG

MICHAEL EMERSON recalls the sweet celebrations *Lost* had for its milestone episode...



"Well, it means less to me than to first season regulars, purely because I haven't participated in all 100 episodes, but I've been here for a while [smiles]. As I recall, the 100th episode moment came up in the middle of a distracting and difficult episode. That is where we had the *Ace of Cakes* people come there to make a fantastic cake, which was funny. I just thought, 'Wow! 100. That's a lot.' You know you've been through a lot in 100 hours of something. That's a heck of a lot of running around the jungle!"



→ thinking whether we should have been playing on that to help set things up. That's the best strategy anyway – to have John going on being John as best as he can, except now the things he's striving for are a little bit odd, or his style is a little bit off, or he's too over confident, or has too many answers. That's all strange, but it doesn't affect Terry's playing of the role or our response to it.

There were some places along the way where I say something to Sun like "He seems strange," or "There's something funny about him, isn't there?" We just went along with that for the longest time and then we realized what the deal was. Sometimes it's better not to know anything.

Jacob has been on the backburner for the whole season, so were you surprised they brought him into the finale? And what did Ben learn from that encounter?

I was always hoping we'd return to a tease that was so big. I thought it was cool the way it happened. I like all this business that some of these guys are eternal. I like how it raises the stakes; it seems we are dealing with elemental mysteries now. There are the questions of good and evil, of life on Earth, and ancient systems or rituals. I like that it has roots in the deep, dark past, old religions, and subterranean things. So much of the goods of *Lost* in the last few seasons have been underground. I like the simplicity of the introduction of where and how Jacob

and the other mysterious fellow live. It's cool. I don't know where it goes now though. When John and Ben go to visit Jacob there is that interesting and surprising development, and where it leads us for season six is wild. It's beyond my imagination. The cliffhanger with Juliet is huge too. Where you go from there I'm not sure.

There wasn't much of Ben and Juliet in season five, and Elizabeth Mitchell had mentioned she would like to see some resolution between them.

Given her explosive fate in the finale, will there be any closure between them?
I don't know. I enjoyed playing with Elizabeth because she is such a good actress and we have similar working methods. We're both sort of stage players. I always thought that was an intriguing relationship and storyline. It's one of those where we'll never know. Maybe they got what they wanted out of that. He was clearly interested in her on a number of unhealthy levels. She didn't give back any of the feelings except for the grudging respect, which evaporated when she saw he had used her.



Do you believe that with everything Ben has done that he will simply walk away unscathed at the end of the series? Meaning he will survive? I don't know. Currently he seems like a man riding a hellbound train or on the road to perdition. He has great survival instincts, so I suppose that depends on Ben's real station in the scheme of things.

In a recent *Entertainment Weekly* poll, Benjamin Linus landed at #6 of the top villains of all time rated by readers. Obviously, your performance has

resonated with viewers so how does that recognition feel?
That feels good. I would suggest to the readers who voted that we're not even sure he's the villain yet. What if he's not a villain at all? That's cool, and I do take that as a testimony to me and the good fit I am for the part.

Most actors feel being the villain is the most fulfilling role, so what have you enjoyed about not necessarily playing the clear-cut bad guy, but the ambiguous guy?

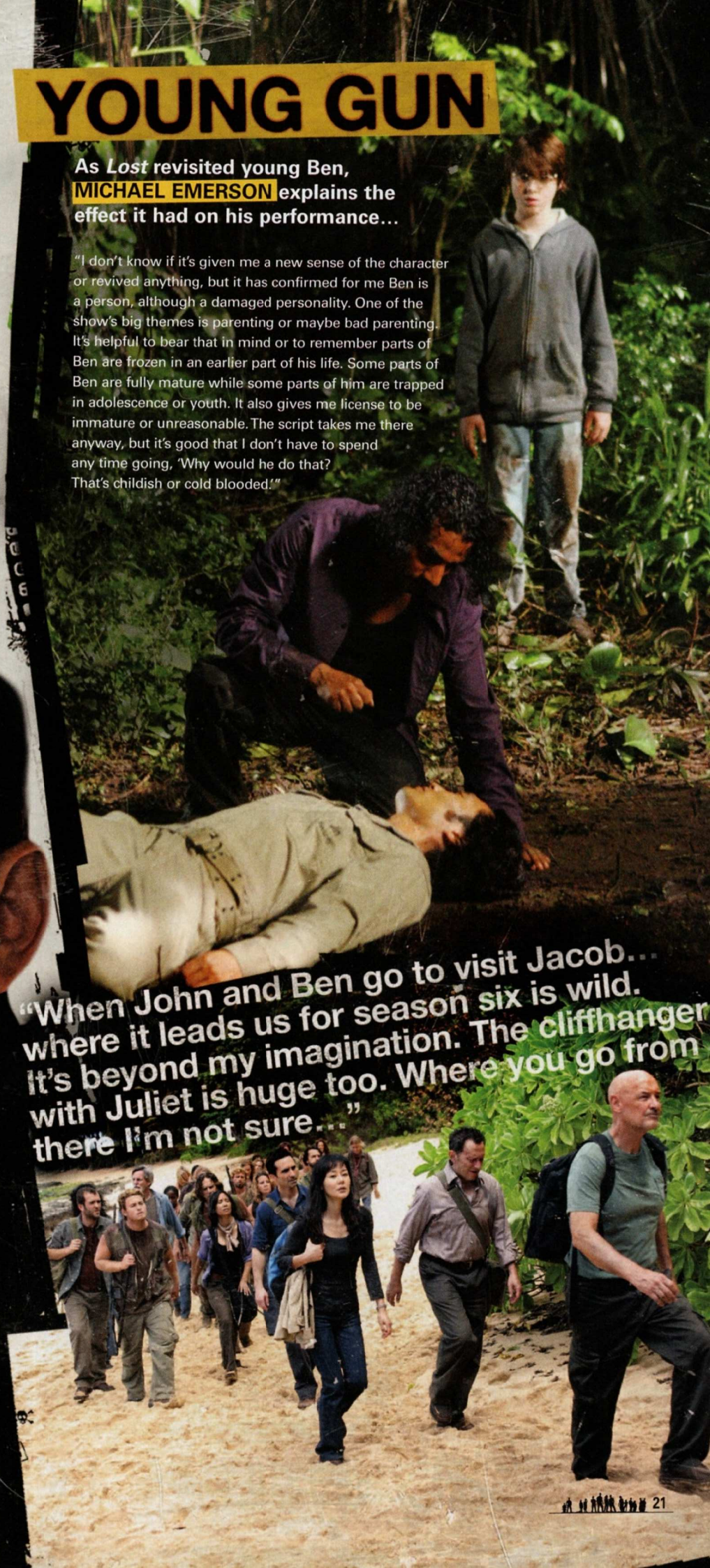
That's the best. In a way, it's more truthful. Even people we know remain a mystery to us. And no one is a self-conscious villain; they all have these justifications for the things they do. Benjamin certainly does. I do. Let's hear it for ambiguity and for people who can't be placed on the moral scale. 🔥

YOUNG GUN

As *Lost* revisited young Ben, **MICHAEL EMERSON** explains the effect it had on his performance...

"I don't know if it's given me a new sense of the character or revived anything, but it has confirmed for me Ben is a person, although a damaged personality. One of the show's big themes is parenting or maybe bad parenting. It's helpful to bear that in mind or to remember parts of Ben are frozen in an earlier part of his life. Some parts of Ben are fully mature while some parts of him are trapped in adolescence or youth. It also gives me license to be immature or unreasonable. The script takes me there anyway, but it's good that I don't have to spend any time going, 'Why would he do that? That's childish or cold blooded!'"

"When John and Ben go to visit Jacob... where it leads us for season six is wild. It's beyond my imagination. The cliffhanger with Juliet is huge too. Where you go from there I'm not sure..."



FINDING JACOB

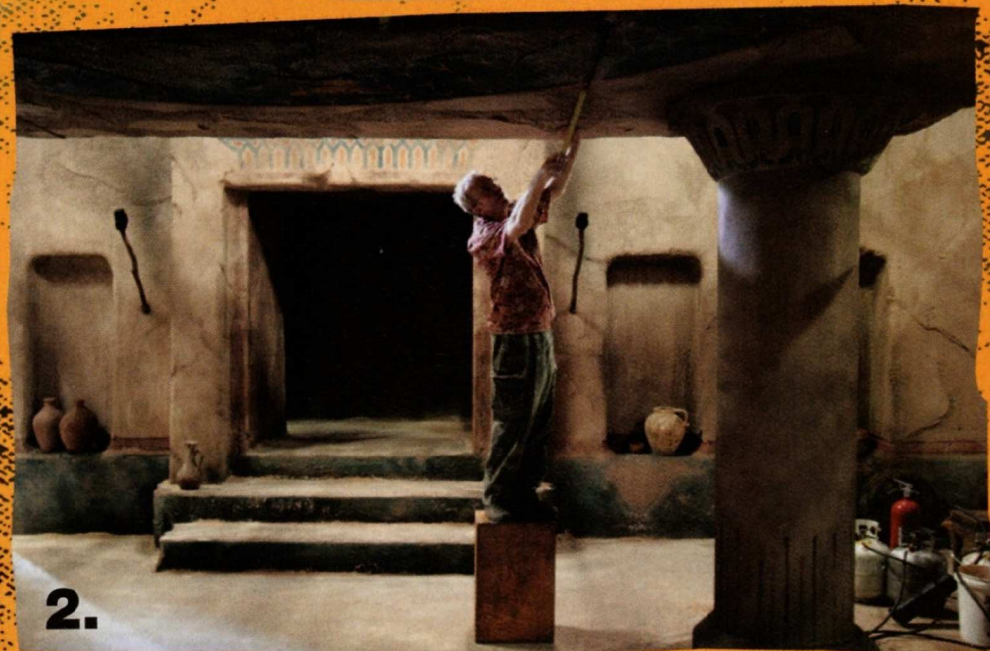
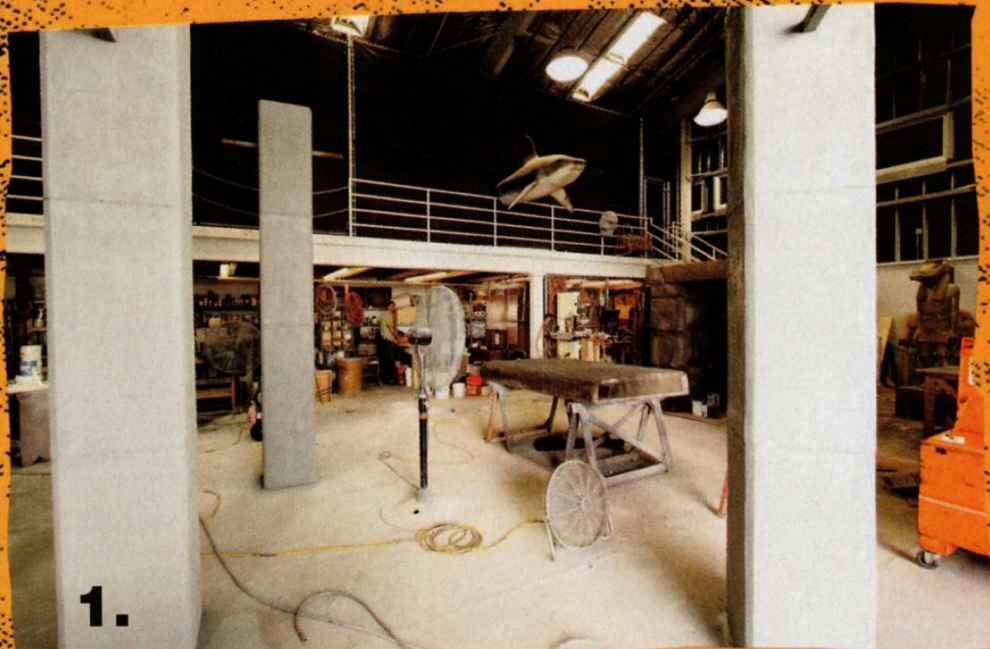


After five years, some tantalizing hints, and even an eerie 'appearance' in season three, *Lost* fans finally got to meet the mysterious Jacob in the fifth season finale. Knowing that you'd all be ready to unleash the smoke monster on *us* if we didn't come up with some juicy mythology exclusives for this Yearbook, Production Designer **ZACK GROBLER** has provided *Lost Magazine* with some exclusive 'making of Jacob's dwelling' photography, plus a commentary on how his home was created...

Words & Photos: Zack Grobler

**BEYOND
THE HATCH**

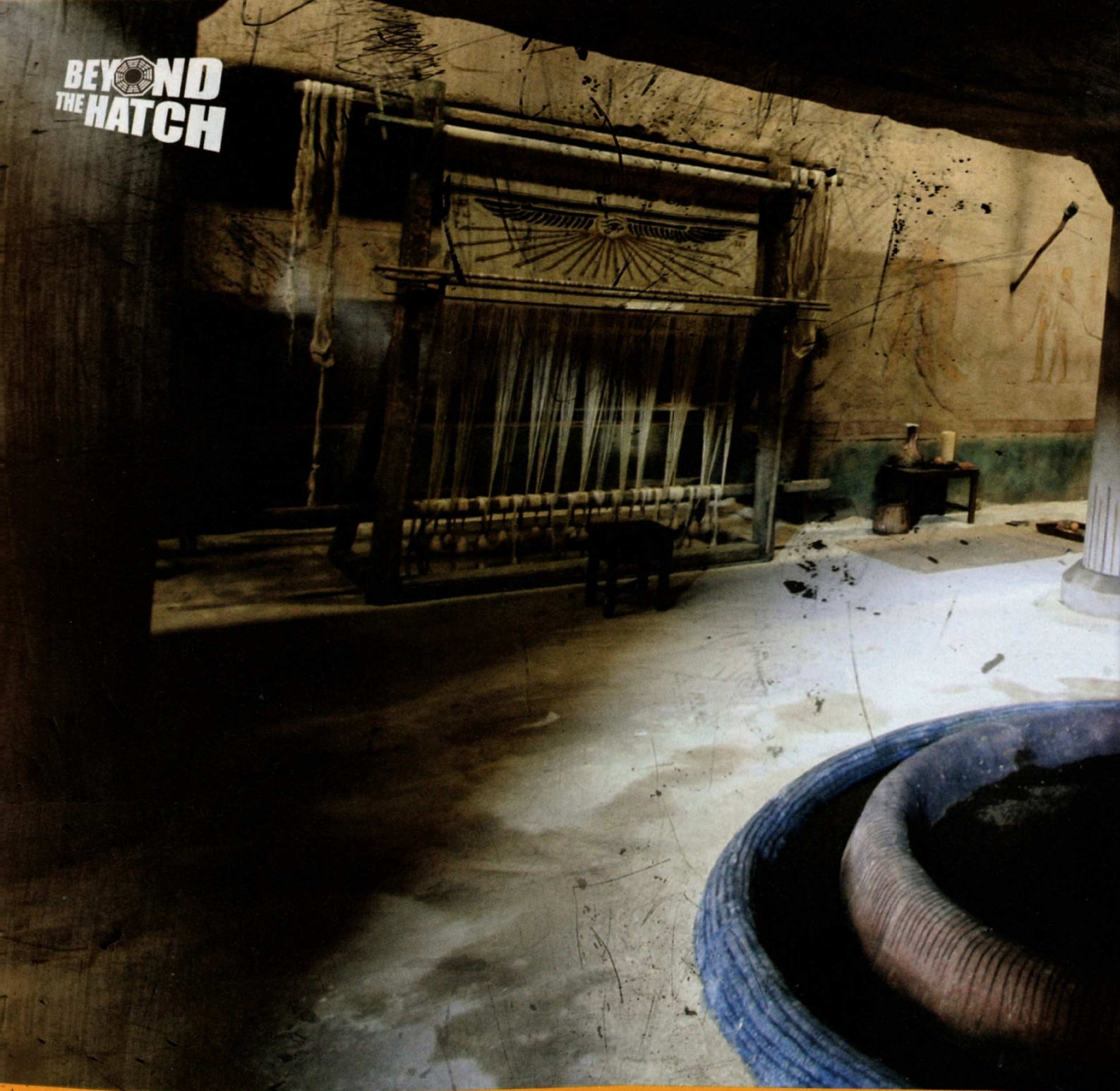




1. The fabrication shop, where the columns are prepped with plaster.

2. Chris Barnes, adding the finishing touches to the ceiling of Jacob's chamber. All the paint finishes were distressed in order to look old, and all of the colors were selected based on ancient Egyptian research.

3. The famous statue of Taweret as sculpted by Jim Van Houten. This was used by the Visual Effects team to create the giant statue on the beach.



4. All four elements of fire, earth, water, and air were represented in the chamber: the fire pit in the center of the room consisted of flames rising up from black sand with a ring of water surrounding all of it. The smoke rose through slots in the stone ceiling lintels.



5. The ancient loom being prepared for filming. Weaving experts instructed us in the techniques of weaving and helped us set up the loom. Three parts had to be created: an empty loom, a tapestry being created and a finished tapestry.

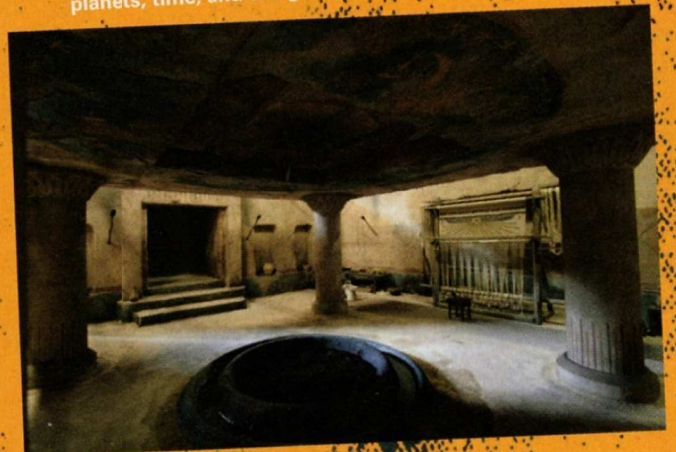




6. The slots in the ceiling were not only to allow smoke to escape, they were also designed to line up with astronomical markers in the sky, as used to calculate time.



7. The circular painted design on the ceiling was an ancient Egyptian astronomical chart, which refers to the stars and planets, time, and the goddess Taweret.



THE
OTHERS

HOW THEY



MAKE LOST...

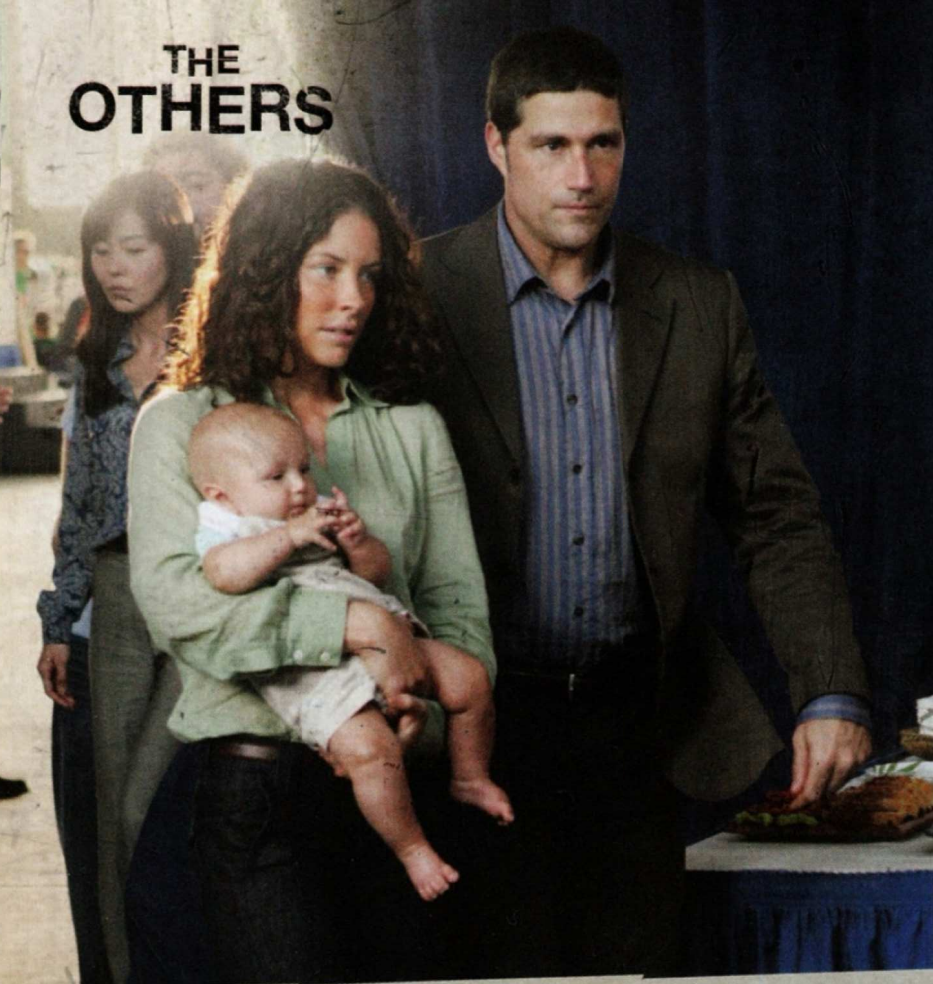
[Part two of an exclusive Q&A with *Lost*'s Producers]

We continue with part two of our exclusive coverage of the Writer's Guild of America's event that featured key members of the *Lost* writer's room. Film and television writer Robin Schiff welcomed *Lost*'s Executive Producers **DAMON LINDELOF, CARLTON CUSE, ADAM HOROWITZ, EDWARD KITSIS,** and Co-Executive Producer **ELIZABETH SARNOFF** to talk to 500 fellow writers and students about how they craft one of the most complicated series to grace the primetime television screens...

Words: [Tara Bennett](#)



THE OTHERS



There are some very prevalent father issues running throughout the series: Jack and his father Christian, Locke and Anthony Cooper, etc... why is that?

DL: I think everybody looks at life through a certain prism, whether it's from your own personal experience or it's dramatic storytelling. I was raised in the *Star Wars* generation, so having a very complicated relationship with your dad is fundamental. I was watching the Olympics with my wife last summer and Michael Phelps had just won his sixth gold and I turned to her and said, "This guy really hates his dad [*laughs*]!" And then you find out his father is a cop in New Jersey who hasn't spoken to him in 14 years, so in my brain, I look at it through that spectrum which is, "That's why he swims the way he swims, and smokes bongos the way that he does [*laughs*]."

CC: That's the secret of Michael Phelps.

DL: I think we look at *Lost* through the spectrum that, for some reason, it's very patriarchal in terms of damage done to these people, primarily by their fathers. Something that Eddy and Adam have brought to the show is that Hurley's relationship with his mother is overwhelmingly positive.

Eddy Kitsis: But Hurley's father left him. The show's theme is that people have father issues.

DL: I think it's relatable.

CC: Thematically, these characters are all dealing with a lot of issues and they are searching for redemption in their lives. We try to find powerful, emotional conduits for those thematic concerns that we are exploring, and that often takes place in father/child issues.

DL: We also wanted all the characters to be orphaned so they didn't have the emotional bonds with their parents, meaning they would be forced to have relationships with each other. So for Kate to say, "Yeah, I had an overwhelmingly positive experience growing up, but I also blew up my step-father..." it feels like, in order to generate drama, they had to be dysfunctional.

What happens when an idea isn't working, but it's too late to change it?

DL: I walked into the room once and said, "You know what would be really cool? What if the Others had their own sheriff and she was really mean and she questions Jack?" They all looked at me and said, "Oh yes, that would be cool [*laughs*]!" Sometimes Carlton and I have

For the final season, how are you laying out the plans for the last episodes?

Carlton Cuse: We finished writing the season five finale in mid-March. We took a whole week off from writing and [the last week of March] we started what we affectionately call "mini camp." It's like spring football training.

Damon Lindelof: Except all of us are afraid of football [*laughs*].

CC: The planning of the show is done in three tiers. The first tier is the overarching mythology, which we have known for a while. We then get together for three weeks in the beginning of the each season and talk about what the new season is going to be without the distraction of having another script to write. Then we come up with what we can accomplish in season six in much more detail. We work for three weeks and then go off on a break. We resume writing the show in July, and from there write episode to episode. It gives us a structure and that allows us seven weeks of writing before we start shooting season six.

"Now that we are doing the final season of the show, we are very excited about what our ideas are, but we have no idea how they are going to register with the audience..." – Damon Lindelof



“Thematically, these characters are all dealing with a lot of issues and they are searching for redemption in their lives. We try to find powerful, emotional conduits for those concerns...”– Carlton Cuse

terrible ideas that we are excited about and the writers have to do their best to execute them. The writers put their names on the scripts that they write, but every single story is broken by everybody. We all take equal responsibility.

Adam Horowitz: We do our best to execute.

EK: There are bosses who are like, “This is what we’re doing and that’s what it is.” The great thing about Damon and Carlton is that they listen to our opinions. It’s the kind of room where you don’t have to worry about, “Is my idea bad or not?” If it’s bad, that’s okay. It’s a room where you have freedom because any idea can go somewhere.

AH: I also think it’s unfair to say anyone comes in with sucky ideas. The truth is that I can’t tell you how many pitches that start with, “This is a bad idea, but...” and it might spark something and we go from there.

Elizabeth Sarnoff: I don’t think we’ve ever thought, “Oh, that’s a sucky idea.” The great thing about writing the show is that a good idea is not good enough. We always try to make the best possible episode, but you can’t win every single time out of the gate with 100 episodes.

CC: They’re not shy. Everyone is very opinionated in the room. We appreciate hearing when things are not landing.

AH: But there is an energy in the room

too when an idea is landing and you can feel the enthusiasm. We keep talking about the ideas and working on them until everyone gets that feeling and you have to use it.

Was there a time on the show where you felt you wrote yourself into a hole and were like: “Crap. How do we get out of this?”

CC: Nikki and Paulo [*laughs*].

What about Walt?

CC: There are a lot of pragmatic difficulties with Walt, in that he’s like three times the size that he was [*laughs*]. It was very difficult because that actor grew up during the last five years, so it’s hard to go back to a flashback with Walt.

DL: One of the things that we love to do is to paint ourselves into a corner. We make choices that we ordinarily *shouldn’t* make, and that forces the show to change. It has to change in its storytelling and it has to change in its direction. We like to say, “If we paint ourselves into a corner, and then we realize, ‘Hey, maybe we can walk up the wall?’” That’s what no one is expecting, and then the good news about walking up the wall is that the paint on the floor dries and you jump down and do it again. Sometimes it works fantastically, other times it doesn’t. I think one of the reasons that the audience





“We are all fans of the show and we talk about it as if we are watching it as an audience. We are as hard on it as any of you are...” – Damon Lindelof

✈ watches *Lost* is the same reason we go to the circus and watch the guy on the high wire. There's a sick part of all of us that wants to see him fall, just to see what happens... and there's people that watch our show [for that too].

What about story threads that seem to have been abandoned or never followed up on, like Jack not wanting to be around Aaron?

DL: Well, at one point Kate says to Jack that she's really glad he was able to change his mind about seeing Aaron. That's a great question because we as writers basically say, "Is that worthy of a story – the story of the time that Jack changed his mind from not being able to see him to wanting to see him?" We have a conversation and the story is pass or fail. That story failed. We hope that the audience reads that people change their minds. That is a story that will probably never be told, and if it feels like a missing piece, that's one of the things we have to live with as writers. We are fallible and things slip through the cracks, but it's not to say we don't care about it, but there are things we care about more.

At what point did you decide to add the supernatural elements to the show because

that really differentiates *Lost* from anything else like it on TV?

DL: There were three ideas in the pilot. One was that they would hear this ungodly noise at the end of the first act that told the audience it was a mystery show. We never saw that thing except that it was horrible and terrible, so people would speculate. Second was that a polar bear was on the island, which told people that's not supposed to be here [*laughs*]. And third was something we didn't get to do until a couple episodes later, which was when Locke whispers to Walt, "Do you want to know a secret?" We knew the secret was highly supernatural in that Locke was in a wheelchair before the crash. These three elements are the way we imbedded what is now an incredibly supernatural show – a highly genre show. It's always been a genre show, but we unfurled it slowly.

CC: I don't think ABC really realized what the show was. I remember we were walking on the ABC lot after the first season to go pitch to the executives what was in the hatch. I was like, "We are going to go in there right now and tell [ABC Entertainment President] Steve McPherson, that there is a guy in there pushing a button every 108





minutes. Do you think we can get a job on *Ghost Whisperer*?" But to Steve's credit he listened and said it was cool. Bit by bit, they digested it and seemed to respond to it. We have to give them credit for allowing us to do this show. At any point they could have put the brakes on it and said, "Put them on the beach and have talent shows like they did on *M.A.S.H.*"

Are there any bones of contention among the writers about killing characters, and who will remain to the very end?

EK: We arc out characters, so we know who is going to die, and when they will die. I will say that when it comes to those episodes, sometimes it's very hard to let go. You'll start saying, "I know we planned all season for Charlie to die, but what if he doesn't?" That's how we know it's good, because if we are having an emotional reaction about losing characters, hopefully the audience will too.

AH: The only fight we really had was over Frogurt [*laughs*].

DL: And sometimes they die a little sooner than we planned. 24 has mastered this and is another show I personally love. They will kill characters at any time during the season. If you wait for the finale or a very special episode to kill someone... we always knew we wanted the audience to know a character could die at any time.

What is your proudest writing moment on the show?

EK: Frogurt actually making it onto the show.

AH: Actually getting Billy Dee Williams on the show was seriously the realization of a dream.

"We resume writing the show in July... It gives us a structure and that allows us seven weeks of writing before we start shooting season six..." – Carlton Cuse

When it's all said and done, what do you hope audiences take away from their experience of *Lost*?

DL: Personally speaking, and for us as writers – but I can only speak for myself about this part, now that we are doing the final season of the show – we are very excited about what our ideas are, but we have no idea how they are going to register with the audience. We hope that what they take away is that all of us together – the writers and the audience – have been through this incredible experience over the last six years that no one, from this point on, will ever have again. People who just watch the DVDs, you can watch them at your leisure. But this idea of how we wrote it and you watched it, that there was a finale in May, and there were eight months before it came back again, we hope you take away not just the story, but the experience. What's cool for me – and it's also my proudest moment – is that the show has become a cultural event. We are all fans of the show and we talk about the show as if we are watching it as an audience. We are as hard on it as any of you are. We will say, "Hurley would *never* do that," or "That is stupid and they'll kill us if we do this." We just want to feel like we are part of this amazing community and however the story ends that experience is a separate and cool thing for everyone. ▲

LOST

ROCK'N'ROLL FOUND:

GERONIMO
JACKSON

UNCOVERED

Lost fans have been delighted by the iTunes release of **GERONIMO JACKSON's** song 'Dharma Lady', but so much of this '70s band still remains a mystery. Enter *Lost* Executive Producer **EDDY KITSIS**, who is a huge fan of the group. He provides us with this exclusive report on just how 'Dharma Lady' came to be uncovered and made available to the music-loving public...

Words: Eddy Kitsis

GERONIMO
JACKSON



FROM DOWN ON THEIR LUCK, TO DHARMA...

The history of the band goes as follows: Keith Strutter was from Kentucky, and sometime in the mid '60s, he moved to Detroit, where he formed Geronimo Jackson. Their first gigs were actually in strip clubs, where the band would play as the 'entertainment' entered the room. Then they moved to San Francisco in '66, and they put out one album, *Magna Carta*, very much in the tradition of Moby Grape.

Everyone who saw or heard Geronimo Jackson loved them, but they were never able to move on to bigger and better things, like other great bands, like The Grateful Dead and Jefferson Airplane did. Geronimo Jackson just couldn't get it together.

They bummed around and toured a bit. We know the band went to Europe in '69, then they came back to America and toured

a little more. Keith Strutter was recording bits and pieces here and there. Sometime in '70 or '71, Strutter moved in to the DeGroots house in San Francisco, in the Excelsior District, where the band recorded this song, 'Dharma Lady'. It was supposed to be for their next album, but unfortunately, Strutter disappeared. The last people who ever heard from him thought he was in up-state New York.

This song 'Dharma Lady' was uncovered by this guy, Kent Maltman, who bought a house in Laurel Canyon. About four years ago, he was installing satellite TV, and while climbing around in his crawlspace in the attic, he found a box. It looked like someone just threw it in there, just like the way you throw crap

you've owned for years. It looked about 20 or 30 years old.

Maltman opened it up, found these tapes and played them. He had some friends in the music industry, and the tape started to get passed around. Then people started to realize what it was.

We have been very instrumental in getting it out there. The thing is that we put 'Dharma Lady' out there, but it took so long for it to see the light of day. No one really knows Keith Strutter, or where he went. It was very hard to get the rights for the iTunes release, but we're glad it's finally out there.

http://abctvstore.seenon.com/index.php?v=abctvstore_lost_featured-items_geronimo-jackson



GRYPHON

HOTEL

Portland

Oregon

THIS PAGE: An exclusive reproduction of the original handwritten lyrics to 'Dharma Lady' by Geronimo Jackson's Keith Strutter



"DHARMA LADY" KEITH STRUTTER ☆ ☆

DHARMA LADY, HOW'VE YOU BEEN?
ARE WE LOVERS (OR ARE WE JUST FRIENDS?)
I BELIEVE, I BELIEVE I'M IN LOVE AGAIN

YEAH YOU'RE KISSIN', IT FEELS SO RIGHT
BUT YOU HAD ANOTHER MAN HOLED UP LAST NIGHT
OH I BELIEVE, YEAH I BELIEVE I'M IN LOVE AGAIN

~~AN~~ ~~SOLO~~ ^{NUSSDORF} SOLO X4

SAY ONE THING ONCE AND TWO THING TWICE
I'M SO CONFUSED I CAN'T TAKE MY OWN ADVICE
OH I BELIEVE, YEAH I BELIEVE I'M IN LOVE AGAIN X2

I CAN ALWAYS TELL WHEN YOU'VE BEEN DRINKIN'
~~WHAT YOU'RE THINKIN'~~ BUT I NEVER KNOW
JUST WHAT YOU'RE THINKIN'
OH I BELIEVE, OH I BELIEVE I'M IN LOVE AGAIN

I BELIEVE
I BELIEVE
I'M IN LOVE AGAIN

108 Cliffwood Place
St. Charles District
8:15 PM

II.

BY THE FIRE 





MEMORIES OF MURDER

She didn't go through with it, but the plan to kill Benjamin Linus will forever be burnt into Sun's memory. With season six on the horizon, **YUNJIN KIM** discusses Sun's focus on finding Jin, her favorite season five moments, and her desire for a happy ending...

Words: Bryan Cairns

✈ Did you question why Sun and Ben ended up in 2007 with the Ajira passengers instead of with Jack, Kate, Hurley, and Sayid?

Yunjin Kim: I've *always* questioned that, and of course, we talked about it a lot on set, too. Maybe it was to delay the reunion of Sun and Jin and to prolong the conflict? I thought we might reunite during the finale, but they decided to leave it open. I hope the reunion happens in season six! And I guess if you prolong it more, it will only be sweeter or more intense when that moment finally happens. Plus, if Sun was dropped off in 1977, how would they have explained to Dharma that Jin and Sun were married? All the disguise and cover up that Jin, Juliet, Sawyer, and Miles played for three years would have been blown in seconds.

How do you think Sun felt about following Locke's path in the second half of season five?

Well, Locke was dead – Sun knew that – but then he's walking around and there's this scary scene between Sun and Ben where Sun says, "I don't understand. This doesn't make any sense." Ben responds, "I've seen a lot of things on this island, but to bring the dead back has never ever happened. Dead is dead, Sun." It freaks Ben out that Locke is walking around because Ben killed Locke. Now there's this big crate box with these two new characters, Ilana and Bram. Ilana was the woman with the curly hair who arrests Sayid. It seems they both work for Jacob and are bringing this crate to his home. We meet them there and Ben and Locke go inside to talk to Jacob. Sun never knew Locke's mission was to actually kill Jacob. But then they open up the crate box... Wow! We didn't get the scripted scene for the reveal of Locke's body prior

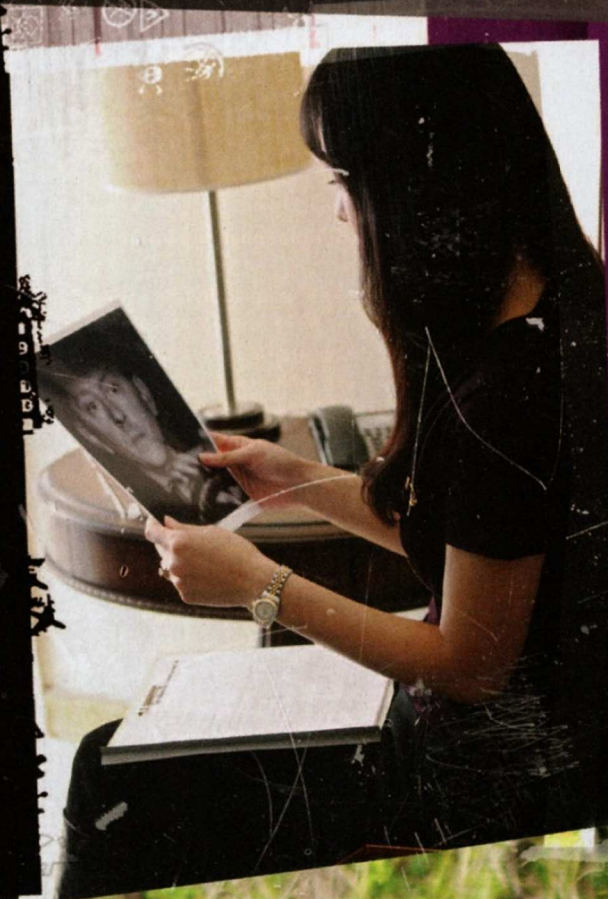
MONSTROUS MOMENTS

YUNJIN KIM reveals how the last two appearances of the smoke monster have increased her interest in it...

"It has totally enhanced my curiosity because I think I'm getting closer to the truth. In one of the episodes, Ben's daughter Alex actually seems to come back in the form of the smoke monster. And Maybe Claire is now part of it? So what is that smoke monster? Maybe it holds all the *good* spirits on the island to create this energy to fight against evil. But is the Man in Black the evil one? I'm not sure. He seems to be the evil one in the finale, but maybe he's not."



“We didn’t get the scripted scene for the reveal of Locke’s body prior to shooting, and were given our lines about five minutes before we had to say them. It was that secretive...”



to shooting, and were given our lines about five minutes before we had to say them. It was that secretive. We realize the Man in Black has taken on the form of Locke. Isn't that cool? This finale really tops everything else.

What was it like filming Sun and Jin's wedding flashback, and what did you make of Jacob's little touch?

We visit them at the happiest moment in their lives, knowing Sun and Jin have been apart for three years. In the wedding, Jacob comes to visit us and in fact, visits all the original cast members and touches them. He visits them at different stages of their lives. He sees Kate when she was a little girl, Hurley right after he gets out of the mental institution, and Sayid when there is that car crash that kills Nadia. It's in very dramatic moments of all their lives and he quietly touches them.

We don't know why, but it seems like they've been picked, like they've been chosen to come experience this island for whatever reason.

Do you feel there is still unfinished business between Sun, Ben, and Charles Widmore?

I think Sun is past all this. Her one and only concern is to find Jin and knowing he is still alive, she doesn't really hold anything against Benjamin anymore. She doesn't have any reason to.

Do you trust the Man in Black?

Well, Locke/the Man in Black says, "I feel responsible for your wellbeing because I promised your husband I wasn't even going to bring you here. Now that you are, I'm going to do everything I can to protect you." That's what Locke said, and I thought they were heading to some sort of bonding. ✈



"I want Sun to be the president of the company and kick ass in that department, as well as being a good mother and wife..."



✈ In the finale, we find out that Locke isn't actually *the* Locke, so I wonder whether there's any truth to what he says.

What have been some of your personal highlights this year?

For this season, it wasn't just one episode that contained everything for me. For Sun, to find that strength within herself to hold that gun out and threaten to kill Benjamin was wonderful.

There was also finding Desmond at the church and Eloise telling all of us that we had to go back on a certain flight.

Overall, I just really love this season. I can't really pinpoint one single event that really sticks out. I really loved working with a smaller group of people like Terry [O'Quinn] and Michael [Emerson]. I enjoyed the whole process of being apart from the bigger group, with each scene containing just one or two other characters.

Even with Kate, Jack, and Sayid there by the dock, do you believe Sun would have murdered Ben in cold blood if he hadn't talked her out of it?

I don't think it's in her to do that, but if Ben had *really* pushed her, I think she would have. Tragedy really drives you to a different level. We can all say, "I will never, ever hurt another person," but what if you were put in a situation where something

AN END IN SIGHT

With the *series* finale less than a year away, YUNJIN KIM explains what she'd love to see the characters do at the end of the saga...

"I don't think it will end where some of them will come back to the mainland and live happily ever after, with Jin and Sun back in Korea with their daughter. I would like to see all of them bump into each other and silently nod towards each other with a simple acknowledgement of 'We went though an amazing trip, shared a lot, but we want to move on.' I would like to catch up with all of them. I want Hurley to claim his millions and billions of dollars. I want Sun to be the president of the

company and kick ass in that department, as well as being a good mother and wife. I want Jack to go back to the surgery room and be the doctor he's always been. I want Kate to fix the problems with her mother and continue a relationship with Jack. I want Sawyer to go back to the daughter he has. Sayid is an interesting one because he's not connected to anyone and he's lost the love of his life. Maybe he needs a new girlfriend. I guess I want the 'happily ever after' ending!"



happens to your mother? I don't know how I would react, but knowing Ben was the reason her husband was 'killed' on the freighter, I would have totally embraced it if Sun shot Ben. I would have understood why she did it.

Benjamin Linus was recently voted one of the greatest villains of all time in an *Entertainment Weekly* poll. What do you think of that?

He was? Good for him! He's so smart. You see his vulnerable side too which makes Ben such a compelling character and Michael Emerson brings that element to him. He's such a good actor that he shows you this three-dimensional character, more than just a villain, that you can love to hate.

Which mysteries are you dying for them to resolve in the final season?

What is the island? That's the biggest one most people want an answer to. What is our reason for being there? Why this particular group of people? And what's the meaning of it all? What's this journey about...?

THE LINE HAS BEEN DRAWN

Just who are the original 'Others' – the group that the Dharma Initiative call the Hostiles? From the time leaps in season five we got a greater sense that these are a group of people who rely on the basics that the island environment provides, leading an almost nomadic existence. For this very special edition of *Lost Magazine*, Production Designer **ZACK GROBLER** talks us through the creative process behind crafting the Hostiles homestead, complete with his original concept designs and personal photography of the shooting location...

Words & Photos: Zack Grobler

OTHER'S C



CAMP

BEYOND THE HATCH

PREVIOUS PAGE: Concept drawing of the Others' camp, showing a rider entering. These sketches are helpful to show the director what we can do with our empty location – see the top of the opposite page.

Concept drawings are a great starting point to show Construction, Decorating and other departments what we are planning to build.



1. We wanted to show nomadic people living off the land in yurts and tents. We tried to make it look as though they had been living like that for quite some time and were very comfortable in their natural surroundings.

2. Our set dressers put up a large "jungle-style" tripod pot hanger above the cooking fires. The Props Department even had a rabbit cooking in front of one of the tents – a *pretend* one of course!

3. Extras portraying hostile Others getting familiar with the set. We want them to look like they really live there and know how to use all the tools or props, so we encourage interaction with our sets.





4.



5.

4. First Location Scout: Director Stephen Williams and I looking at the field for the first time to discuss the possibility of building the camp there.

5. A few days later and the campsite is dressed to the smallest detail, including a kitchen area with hanging meats and herbs.

6. Early the following morning, and the shooting crew are rehearsing the first scene. Extras are shown their positions and handed their props.



6.

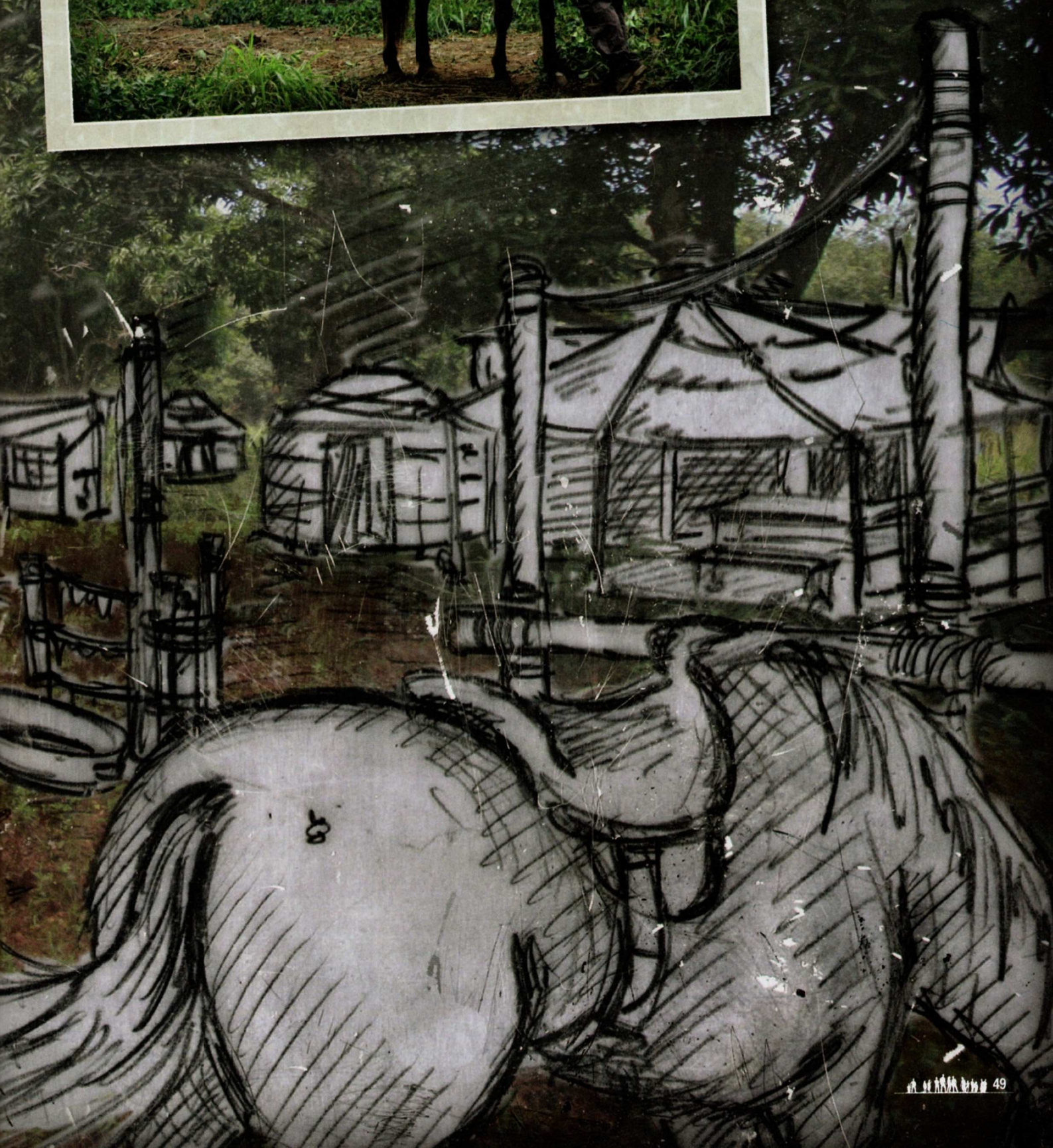


OTHER'S CAMP



MAIN IMAGE: Another sketch showing the horse after the rider has dismounted. The layout of the camp was designed to enhance this perspective, when the rider walks towards the hero yurt.

LEFT: The horse and rider during rehearsal, with standby props and the 2nd assistant director looking on.

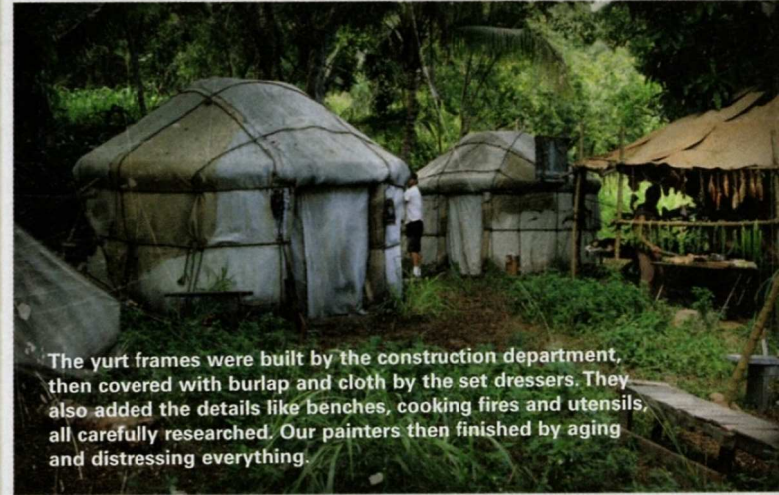




Special effects are standing by to light the campfires to provide some atmospheric smoke, while extras receive last minute instruction just before the take.



LEFT: Our set dressers put up laundry lines between tents and also furnished the insides with bunk beds and camping gear.



The yurt frames were built by the construction department, then covered with burlap and cloth by the set dressers. They also added the details like benches, cooking fires and utensils, all carefully researched. Our painters then finished by aging and distressing everything.

The paths were made by our greens department who supplied all the poles, rocks and firewood.





geronimo jackson

'DHARMA LADY'

Own the smash hit, recently unearthed single by one of the most heralded bands of the '70s – once considered lost, but now very much found.

Reported to be making their long-awaited follow-up album, the band retired to Woodstock in 1972, never to be seen or heard from again. That is... until NOW.

Stashed away in a house in Laurel Canyon was an old recording of their (previously unheard) single 'Dharma Lady.' Traded among friends and insiders alike, this track made its way to industry elites, including ABC's writing team on *Lost*. Delighted to have the unreleased track of their favorite and frequently referenced band in their hands, the *Lost* writers offered the world the first taste of 'Dharma Lady'... and from there, the rest is history in the making.

OUT NOW, EXCLUSIVELY FROM APPLE iTunes
itunes.com/geronimojackson

IT'S TIME TO GET PHIL



This brooding, play-it-safe security guard came off badly during *The Incident* in 1977. With Phil and everyone's fate uncertain, let's recap on his greatest scenes from season five...

Words: Zoe Hedges

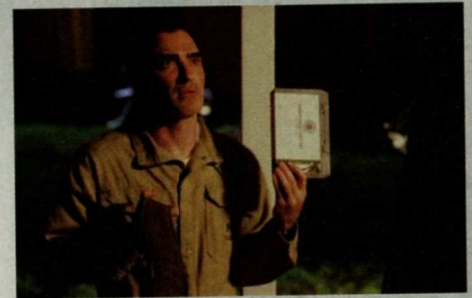
Phil
Security



THE CON'S UP

SOME LIKE IT HOT
(SEASON 5, EPISODE 13)

When Kate and Sawyer took Ben to the Hostiles to be healed, they were caught on Dharma's security cameras. Sawyer gave Miles the task of erasing the video – a job that didn't get done. Phil found the tape and decided to confront LaFleur with it. Phil wakes Sawyer, who realizes after hearing Phil's story that the game is up, and resorts to knocking him out to give him thinking time...



A CLOSE SHAVE

NAMASTE (SEASON 5, EPISODE 9)

It'd be fair to say Phil was more on-the-ball than some of his comrades in the Dharma Initiative. There were a few times it seemed like he was about to rumble Sawyer's double agent status, and as it turns out, he was the one that eventually caught "LaFleur" out.

It was a nail-biting moment for Kate when she arrived in Dharmaville to be processed into the Initiative under the guise of a new recruit. While Jack is called forward right away, Kate is left on her own in this strange new environment. While trying to appear inconspicuous, she's reeling from learning

Sawyer is part of Dharma – something she had thought of as island history, but that past has now very much become island present for her. Eventually, Phil notices and comes over to check on her. As she gives him her details, he notices she's not on his list and not on the submarine's manifest. That would lead to the question, "How did she get there if she wasn't on the sub?" As Kate tries to think up a bluff on her feet, Juliet suddenly appears and gives Phil a "new" list – with Kate's name on it. Kate's (and the rest of the LOSTeers') skin is saved and Phil backs off.

"It may seem a little scary but I promise you all we are perfectly safe here."

MR. CLIPPY

Here are some Phil facts...

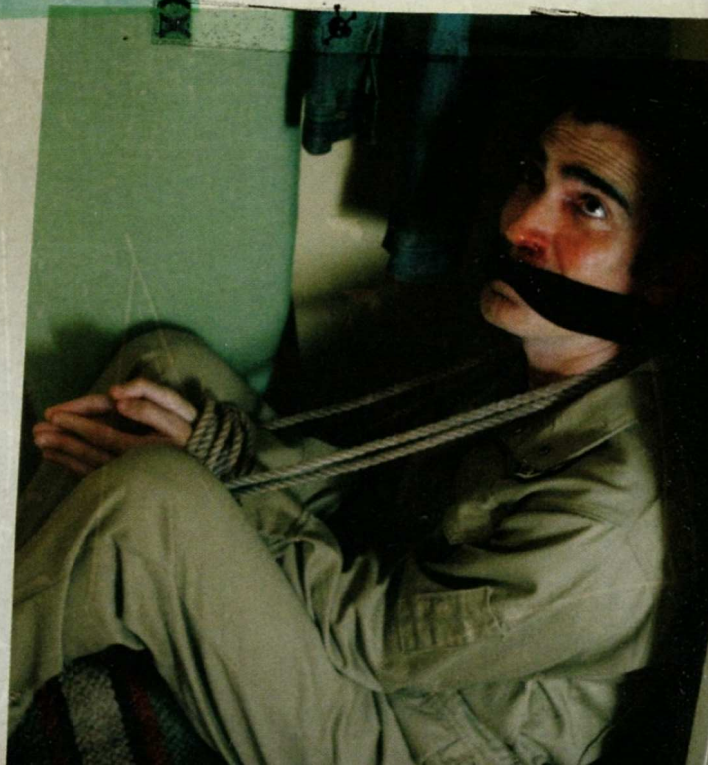
- In season five, though a guest star, Phil appears in more episodes than Desmond, and as many as Faraday – both of whom are main characters.
- Phil and his co-worker Jerry are named after The Grateful Dead band members, Phil Lesh and Jerry Garcia.
- Phil has been referred to as "Clippy" by fans due to the fact he was often seen with a clipboard.

LAFLEUR'S SKELETON IN THE CLOSET

THE VARIABLE (SEASON 5, EPISODE 14)

Jack goes over to Sawyer's house to talk to him about his worries over Faraday's outburst regarding destiny, and how Jack doesn't belong on the island. Sawyer is distracted though, and tells Jack he's too busy to help. Juliet persuades Sawyer to take Jack into his confidence, and Sawyer then says he's got a problem and opens his closet to reveal Phil inside, bound and gagged and not looking too impressed.

Things go from bad to worse outside, when Kate, Hurley, and Jack are caught with rifles and Radzinsky starts to grow suspicious of them. A firefight ensues, and the new recruits escape, but not before they cause a huge explosion. After sounding the alarm, Radzinsky heads over to Sawyer's house to report on what's going on. However, Phil hears Radzinsky and starts banging on his makeshift prison's walls. Radzinsky opens the closet and then forces Sawyer and Juliet to surrender at gunpoint. Checkmate.



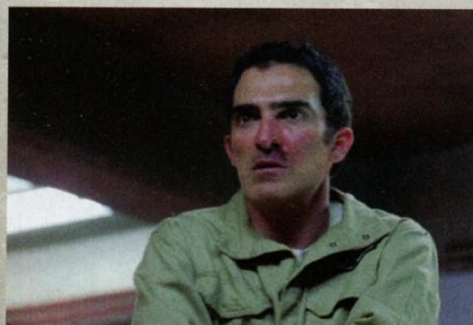
FINALE MOMENTS?

THE INCIDENT (PTS 1 & 2) (SEASON 5, EPISODE 16)

When Jack and Sayid try to walk across the Barracks site to take the H-bomb's core to the Swan station, they're rumbled by Roger Linus. Roger, already emotionally charged after his son got shot and abducted, doesn't have much time for the Lostees and starts a shootout, which results in Sayid getting shot. Phil is present during this shootout and right afterwards radios Radzinsky to let him know what happened.

Radzinsky realized Jack and Sayid were headed to the Swan construction site, and told Phil to gather some men and head over there to defend it from "the Hostiles" (who are actually our heroes).

When Phil and the Dharma guys reach the Swan, Phil tells them to search the perimeter to track down Jack et al. It's actually Phil who first spots Jack, and opens fire. After a huge shootout, Sawyer manages to get hold of Phil and hold him at gunpoint – forcing all the other Dharma members to drop their guns. This allowed Jack enough time to drop the jughead down the shaft and into the Swan station. After some agonizing moments, everything that's made of metal suddenly gets drawn towards the hole. Sawyer is distracted and lets go of Phil, who decides to use the situation to his own advantage. Phil picks up a rifle and looks set to shoot Sawyer, but is suddenly stopped in his tracks as he's impaled by a number of poles, which are magnetically compelled to the floor – and straight through his chest.



VIOLENT MAN

FOLLOW THE LEADER (SEASON 5, EPISODE 15)

At the Barracks, Radzinsky takes Sawyer and Juliet to the security office to extract information from Sawyer about Kate's location. Sawyer knows where Kate is – she's gone to the Hostiles with Jack and Faraday to find the H-bomb and detonate it. With Juliet watching, Radzinsky repeatedly beats Sawyer, despite the head honcho at Dharma, Horace's, protests – indeed, Radzinsky says that *he's* in charge now.

Juliet begs Radzinsky to stop hitting Sawyer, saying that they didn't intend to hurt the Dharma folk – that they have known each other for three years and are decent people. Sawyer tells Juliet

not to waste her breath – that they won't believe anything she says.

Radzinsky, Horace, and Phil realize that Sawyer isn't going to break and tell them where Kate has gone, no matter how much they hit him. Then Phil claims he knows how to make Sawyer talk – he suddenly lashes out and hits Juliet across the face. This (out of character) gesture shocks and angers Sawyer, and us too. Having previously claimed Phil was a dimwit (see "Other Phil Moments"), Sawyer didn't expect Phil to be the one who broke him, and it's a shock to him. Sawyer calls Phil a "son of a bitch" and tells him he's going to kill him. †

OTHER PHIL MOMENTS

There are certain other moments where Phil seemed to have spooked the Lostees, making them think they'd be caught out...

- When Jack is looking for Sawyer's house, he stops Phil to ask for directions to James LaFleur's house. Phil points it out but adds, "I wouldn't call him James." Jack, heart in mouth, stops for a moment thinking Phil might know more than he's letting on. Then Phil adds, "He hates it." Relief washes over Jack (and us!) as he walks on, safe for another day... (*Namaste*)
- It's Phil who's guarding Sayid when Ben arrives to deliver the prisoner a sandwich. A meeting that becomes a pivotal moment in island history (*He's Our You*).
- After Sayid escapes Jin, knocking him out in the process, it's Phil who finds Jin and informs him that the Hostile (better known to most as Sayid) has escaped. Jin tells them that the Hostile attacked him and then headed north (*Whatever Happened, Happened*).
- Phil was the person who took that now famous Dharma picture in 1977. Sun later finds the photo at the Barracks and sees her husband's face staring out at her from the past (*Namaste*).
- Sawyer didn't have much respect for Phil – he told Sayid that he could easily escape his guard because Phil is a "dimwit." Sawyer told Sayid to steal Phil's gun. As it happened, Sayid escaped without needing to do this (*He's Our You*).
- Phil brings Kate to the submarine and presents her with an awkward reunion between herself and Sawyer and Juliet, who are already aboard and waiting to return to the "real world." Kate's appearance somewhat puts a dampener on their excited and sentimental chat about what life will be like, post-Island. In all of this, Phil just seems to be relieved to get rid of these troublemakers. It seems Phil expects his life to go back to normal after this... how very wrong he was (*Follow The Leader*).

CUTTING IT FINE

You thought the intricacies of season five were mind-boggling to watch? Imagine the skills required to edit the episodes. *Lost's* **MARK GOLDMAN**, **CHRISTOPHER NELSON**, and **STEPHEN SEMEL** reveal the mountain-sized cutting challenges that they faced – and beat – throughout the fifth season, including the heartbreaking finale...

Words: Tara Bennett



THE OTHERS



By every account, the first moments after the cast and crew of *Lost* flipped open their copies of the *Because You Left* script to find out how season five would unfold, there were plenty of jaws on the floor. There was dead Locke, broken Jack, deceitful Ben collecting the Oceanic Six, Hurley on the run, and then the coup de grace of those left behind on the island dealing with time travel. Make that *broken* time travel, which put Sawyer, Juliet, Faraday, and the rest of the gang in a dizzying array of multiple day parts and years in the span of a white flash in the sky. Sure it was a headache for production and the cast in Hawaii to get their heads around the needle skips, but just imagine the nightmare of taking those hours of footage and taming them into some semblance of order and clarity for 44 minutes of episodic brilliance.

That oft-befuddling challenge belonged to the crack editorial team at *Lost*'s creative compound at the Disney lot in Burbank, CA. What might have broken a lesser group of visual storytellers proved to be just another creative hurdle that was cleared with aplomb by the team of Mark Goldman, Christopher Nelson, and Stephen Semel. Each has been nominated for multiple Primetime Emmy Awards for their individual work as television editors, with six of those nominations specifically for their outstanding achievements on *Lost*. And while

they made all 17 hours of the fifth season look effortless on screen, they admit to *Lost Magazine* that Damon and Carlton pushed them to new heights with their script twists, turns, and literal leaps in time.

While they were knee-deep in the rough-cut of the fifth season finale, all three editors took time to break away from their monitors and non-linear editing timelines to talk about how their talents were challenged in particular this year.

Christopher Nelson

With the team since *Lost*'s third season, Nelson has performed his own kind of time-jumping through the years, departing briefly to work on *Pilots* and the Emmy Award-winning series *Mad Men*. But Nelson has always come back to the fold, thrilled to pick up where he left off in charting the trials and tribulations of the Oceanic 815 survivors...

After working on the series for three seasons, have you developed a particular editorial style for it?

Christopher Nelson: It's funny because adjusting

“The Life and Death of Jeremy Bentham was actually 25 or 26 minutes over the first time I put it together...” – Editor Chris Nelson



“My favorite is *Some Like It Hoth*... There is some really funny stuff in it and you don’t often get to cut comedy on *Lost*...” – Editor Stephen Semel

my editing style has come up and I hope there is no style for me personally. Thinking about all the shows that I have done and how varied they are, my imprint is trying to get the most out of what they are trying to figure out. You try to maximize everything that is possible and if you have some weaknesses, you try to minimize them. If you were to do a regular drama, most of the regular dramas are not as intensely rooted in human drama as *Lost*. For me, the key to this show is the human drama, no matter where they are or what they are doing. I think it’s really important to keep the people’s emotions as intense as possible because that’s what we really latch onto. Tying to the interest in our characters and engagement with their plight is paramount. The other stuff is frosting on the cake.

Lost is different in that the editing style allows for longer moments to just digest a performance reaction or linger on a face that is reflecting something deeply emotional. A good example from this season is when Sawyer sees Kate, Jack, and Hurley on the island again after three years...

CN: Yes. Like in the show I cut, *Namaste*, I had the completion [of the shot] from the last episode. As I tried to do it, each character was experiencing a different thing, so my point was that Sawyer was flooded with emotions he didn’t expect. I don’t think you could read Kate as well, but Jack was picking up their vibe and is none too pleased. And then Sawyer kind of picks up on Jack’s vibe so it’s about this human dynamic.

How many episodes did you edit this season?

CN: I cut five shows this year and did my part on the finale.

Editorially, the time travel was really a tricky element to conquer this season. Did you have to deal with it much in your episodes?

CN: *Jughead* was the minimalist time travel episode. There was only one time travel jump. And there were several things that made it perfect. The director (Jack Bender) understood it completely. He had the benefit of two [prior] attempts at it with so many mini-jumps. In the script it always says where you are, but then you visually have to try and figure that out. In this episode, it was fairly simple because Locke is in front of a tent with palm trees, and the other side of the flash everything is the same with the tents gone but Locke is still standing there.

Are you left alone to create your cuts or are the producers very hands on?

CN: It’s interesting because we get a lot of freedom. They give us a tremendous amount of guidance, but if we are on the scent, they let us do it. They don’t micromanage us. When Damon and Carlton come in it’s always about if it is working.

What was your favorite episode to cut this season?

CN: My favorite show that I worked on was *The Life and Death of Jeremy Bentham*. That was actually 25 or 26 minutes over, the first time I put it together. But the scary thing is that it pretty much played. Most of the time when a show is over [time], you feel like there is a story in there somewhere, but you have to figure it out. But this really played. My first construct of the scene with Locke trying to hang himself, I spent a lot of time on it because I figured if I didn’t get it right, or pretty close to right, it would be hard to find the moments. That scene was seven pages long and eleven minutes [filmed]. It’s interesting because your



“When they hit the pocket of the electromagnetism, what they did on the set was really fantastic. They had it all on wires, but it was a huge deal and really impressed me...” – Editor Mark Goldman

✈ mind is saying, “This can’t be 11 minutes long,” but there’s another angel on your shoulder saying, “This is really cool!”

How did you make it work?

CN: I remember when Jack (Bender) and the guys first saw it their reaction was that it was cool but too long. Ultimately, we didn’t make it much shorter because it was right. There was such a yin and a yang with [Locke and Ben] and a shift in evolution for their characters, that when you tried to pull it together you were just corrupting the good moments. And the beauty in Michael Emerson’s stuff is that everything in your body is screaming “Liar!” even when you trust him and believe him. In that scene the goal was that you 100 percent had to believe him. He had to sell us with his face... so that whole episode was fun.

What was one of the more challenging episodes this season?

CN: In *Follow the Leader*, there are three overarching themes. One is that Ben’s Achilles’ heel is Alex. We need to believe

that is truly his Achilles heel, with no duplicity or ulterior motives. And then there is the power-shift between him and Locke. Ben is really uncomfortable with this subordination and Locke has a different sense of magic about him now that he is in charge. Lastly, to not do anything to undermine believing Ben. We may find out in a future episode [something else] but at this moment in time you want the audience to believe that he is completely sincere that Locke is the leader and Ben is screwed.

Now that the show is ready to begin its end game, do you feel that momentum and energy seeping into your editorial decisions?

CN: I think we all feel the momentum. For me as an editor one of the things that makes *Lost* so much better to work on than other shows is the variety. You go from deeply emotional to super-hyper action to sci-fi to medicals scenes. It’s *Bourne Identity* one week and a soap opera the next week. In a normal show, we follow





a character, but on this show we take characters from a heightened state and then with Kate we show her getting married and her con days. These people are the same people, but they are completely different. The dynamic of that shift and how it impacts how they are on the island is wonderful.

Stephen Semel

Season five not only added another tricky non linear conundrum (hello, time jumps!) for the show editors to figure out, but personally for Stephen Semel it also provided his first opportunity to direct an episode of *Lost*. With that new perspective now added to his creative toolbox [which *Lost Magazine* will feature in an upcoming issue], Semel talks about what he learned from the year and his hopes for the final season...

Season five really had a lot of edit-specific challenges right out of the gate due to the time travel issues. How complicated was the process of working out a system to get what was on the page onto the screen as clearly as possible?

Stephen Semel: There was a lot of focus given to how *not* to confuse the audience about *when* they were watching. There was a lot of back and forth. As with most new things that one attempts, you have one thing in mind in the writing and then it turns out to be something not so complicated in the final product. I think scenes that took place at the same time got bunched together more than in the scripts. In the beginning there were the flashes that took place from time to time so when one of those happened you knew you were in a different time and you were in the same boat as the characters on the show. But when the plane landed and now we have characters working in 1977 and in the future... when I read *LaFleur* I was confused reading it, so I wondered how the audience would get it! So in some instances there were title cards, which is kind of the 'last resort' solution. And in other times, like *LaFleur*, they moved scenes that happened at the same time together so there wouldn't be as many challenges. In 501 and 504, it was about going back and writing new scenes where Faraday explained

what was going on that were not in the original scripts. You needed them so the audience could figure out how it works.

What ended up being one of the most debated issues in that process?

SS: There was a lot of debate as to where we wanted to lead the audience. Do we want to dot all the "i's" so they know exactly where it is, or should we just let them go with it after a certain point? There were camps that advocated one way and the other way. In some shows it went more one way and in some shows it went more another way, depending what was important to take away from it.

What were your episodes in season five?

SS: I did episodes one, four, seven, ten, thirteen, and the finale.

What was your favorite show this year?

SS: My favorite is episode 13, *Some Like It Hoth*. A lot of Miles' story hinges on Hurley, so unlike the other shows that I have cut this year where there was a lot of swimming fast to stay up with the story, this one is more of a traditional character story like a season one show. And because Jorge and Ken are so fantastic together, the fun quotient is really high in the episode. Watching *Lost*, as great as it is, is work. When I watch an episode on the air with my family, afterwards I don't want to watch any more TV. But this episode is -



✈ I don't want to say laid back – but you don't have to swim that fast. It really becomes Hurley's mission to get Miles and Chang together so they can have a relationship, even though we know in 2007 Chang is long dead and gone. There is some really funny stuff in it and you don't often get to cut comedy on *Lost*.

Was the entire year equally complicated in the edit bay or did it smooth out as the season unfolded?

SS: The first issue was in the first half of the season with how do we deal with going back and forth in time. It was difficult and there was a lot of work associated with it. The second half of the season, not so much. The second half was easier for me. Once they got back to the island we only had people in two times. The last two shows that I edited, *Hoth* and the Sayid episode (*He's Our You*) were much easier.

***He's Our You* had that incredible cliffhanger with Sayid shooting Ben. Did the network give you any guidelines in what you could show with what was essentially a child getting shot on camera?**

SS: They said, "No excessive blood." I think that note came to me after the fact.

The season finale edit is traditionally always the toughest as you are all editing the final episodes before it and there's an insane crunch in turnaround time. How did the process go this time around?

SS: Well, what we had done in past years is bring in a person that was not a staff editor to start doing the dailies and we would join in. But this year, all of the usual suspects we have worked with were working so we decided to let the assistants do it. We watched the dailies with the assistants and talked about them. They'd then do a cut while I am working on an episode that isn't locked yet. They will show me or Mark the scene and we'll give notes and then they go back and make changes.

***Lost* season finales are so important in setting up the season to come. *The Incident* was a little different, so what was important to making it successful?**

SS: When Damon told me what the trick was for the season three finale, I just said, "That's brilliant!" This finale is more of a straight ahead story that comes out of the episodes that lead up to it which is how Jack is trying to succeed to get everybody back to their [time]. The solution to that is insane, so the challenge is for people to be along for the ride and not



have their disbelief ruined. You don't want people going, "Come on, he's going to blow up a hydrogen bomb?" You want to make it the best experience possible.

Mark Goldman

For veteran editor Mark Goldman, season five also represented a year of new experiences and employing different techniques to make the *Lost* magic happen. Part of that journey included Goldman directing his very first episode of television with *LaFleur* [which *Lost Magazine* will document in an upcoming issue]...

Has season five had a particular tone or feel to it that has distinguished it from the others?

Mark Goldman: It's a really strong season. I can talk about the differences more as a fan. There

really has been a big surprise every week. But editorially, for me there has been even more strengths. It's not something new or different editorially, but more of the good stuff. It goes back to character. The rewarding scenes for me are the character rich scenes. The crazy mythological moments have created interesting situations for the characters to deal with. The challenges are the same in mining the characters. We don't reinvent the show and the style of the show is the same. It's never "Let's do things differently!" We don't get flashy. And with the time jumps it was about finding a way to do them in our style.

There was more of an aggressive style to the episode where Jin shows up again on the island. What were some of your editorial choices?

MG: *Lost* is a very subjective show and what's important is whatever feels like you are experiencing what the characters experience. We're not an omniscient show just watching everybody. So what I went for was trying to give a sense of the physical strain on Jin. Most of the shots are close, what's he's seeing, his reaction and the young Rousseau's reactions. I was trying to make like it was assaulting the audience a little bit. It doesn't matter the scene, it's a matter of choosing an image and then choosing an image to contrast it with and what story is told.

What were your episodes this year?

MG: I did the Hurley episode (502), the Jin episode (505), the Kate episode (511), and 514.

"The reward scenes for me are the character rich scenes. The crazy mythological moments have created interesting situations for them to deal with..." – Editor Mark Goldman



Aside from *LaFleur*, did any episode stand out for you?

MG: In *Whatever Happened, Happened* Evangeline was really, *really* good. The flashbacks were really important in that episode and the richness of Kate's pain over Aaron contrasted with the arguable decision to save Ben. This mythological mess they have created has given more opportunities for deep emotions. *The Variable* turned out well, too. Jeremy [Davies] brings a lot to his scenes and he tries lots of stuff. It brings him to a very vulnerable place and I think it really pays off for his character. There is a scene with his mother where she tells him to go to the island and his vulnerability is all there. It becomes a strong episode for him.

What got you excited about the finale this year?

MG: *The Incident* is so cool. We started cutting when everything starts to fly around [with the electromagnetism scene]. Kudos to production – when our characters hit the pocket of the electromagnetism, what they did on the set was really fantastic. They have it all on wires, but it was a huge deal and really impressed me. It's another exciting finale and certainly leaves big questions about what is going to happen next season. And I was so broken up about poor Juliet. I met Elizabeth Mitchell and wanted her to be my best friend. I introduced her to my wife and she felt the same way [laughs]! ▲



CHAMBER OF SECRETS

We couldn't do an issue celebrating the season five finale without taking you deep underground into the mysterious labyrinthian layers of the island. Remember when Jack pondered how Richard Alpert and his people got the Jughead bomb to the vaulted chamber? Well, *Lost Magazine* was more concerned with "How did they create that incredible set?!" Courtesy of *Lost* Production Designer **ZACK GROBLER**, prepare to discover just how the show designed, built, and shot that ancient safehouse for the nuke...

Words & Photos: Zack Grobler

This is the final sketch of several that were made to illustrate the idea of an underground chamber carved into rock.

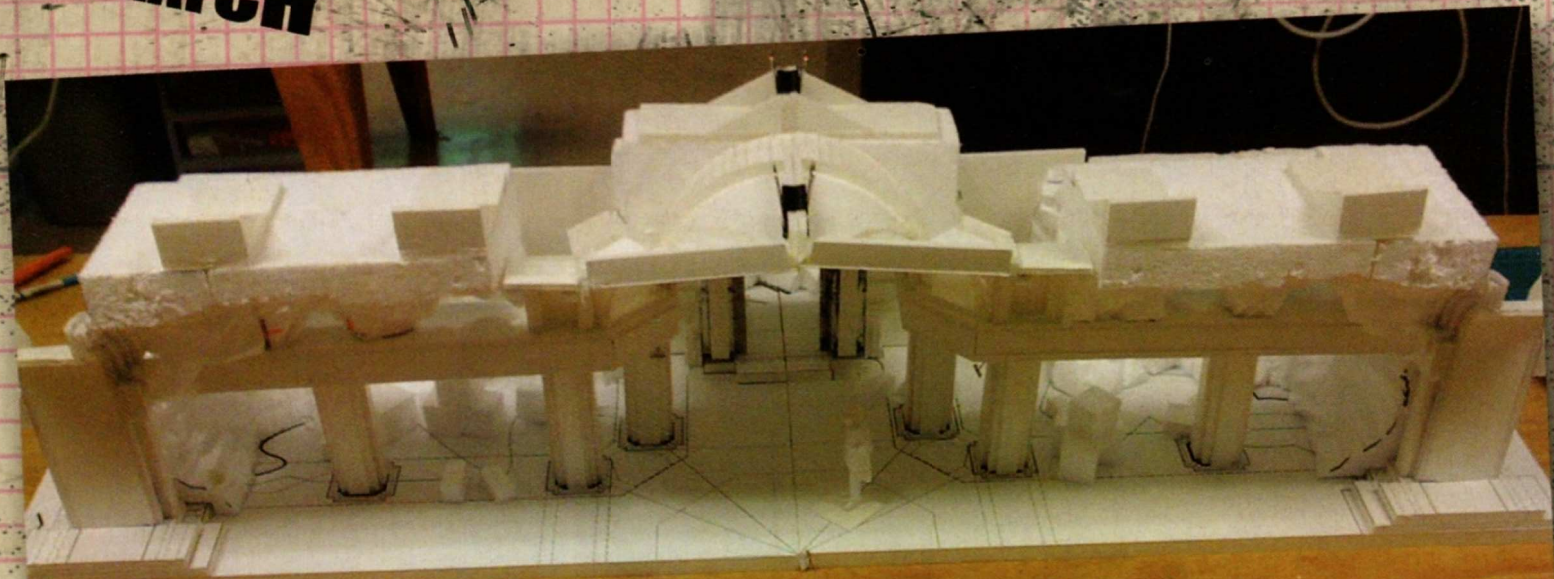
Our challenge was to create an ancient vaulted chamber, but vaulted arches were not used in architecture that old. This conceptual dilemma was solved with the idea of carving the shapes into the rock, as if it were cut into a natural cave, which was underground.





IENT UNDERGROUND
LTED CHAMBER

02/27/05
[Signature]



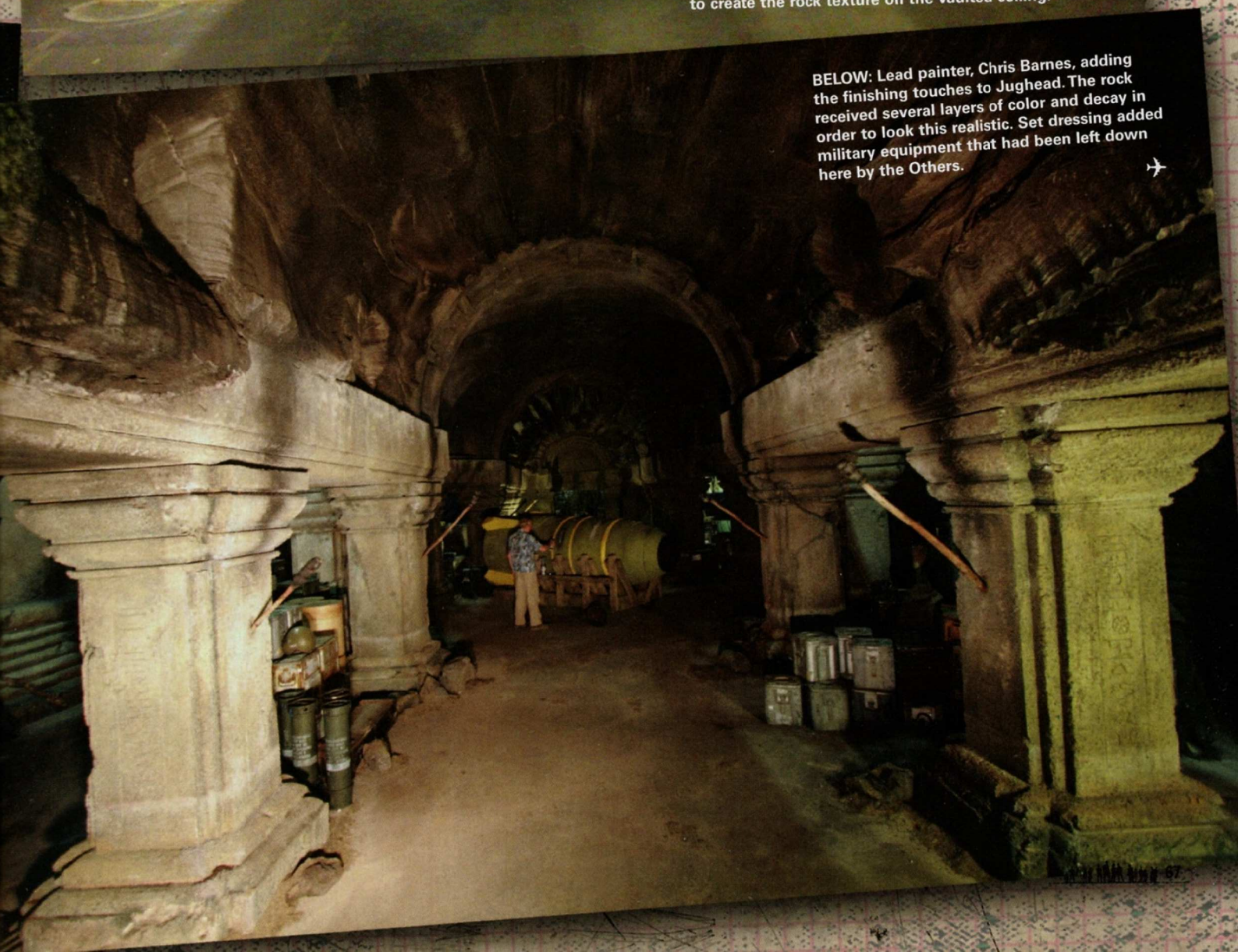
ABOVE: Sectional model of our design, built by Art Director Luke Freeborn, to show the combination of carved and natural rock. This is very useful for our sculptors and also for lighting concepts.

BELOW: Pre-lighting: rigging the lights inside the vaulted chamber.





ABOVE: Construction coordinator, Mike Crowe's team, busy plastering the foam carved by our talented sculptors to create the rock texture on the vaulted ceiling.

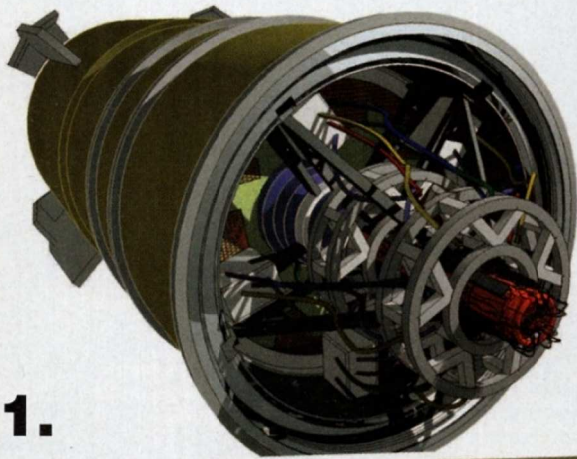


BELOW: Lead painter, Chris Barnes, adding the finishing touches to Jughead. The rock received several layers of color and decay in order to look this realistic. Set dressing added military equipment that had been left down here by the Others.



CREATING JUGHEAD

Production Designer ZACK GROBLER reveals the process his team went through to make the frighteningly convincing hydrogen bomb...



1.



2.

1. CAD drawing of Jughead's insides, by Luke Freeborn, to illustrate our design of the H-Bomb. We researched every detail to create as realistic a design as possible of a primary device that could be removed from a larger secondary device.

2. Disassembled parts, neatly laid out on the floor by our set dressers. They are arranged to look as if they have been removed from the bomb carefully and methodically.



3.

3. Propmaker Kelly West constructed the inner beryllium shell and frame with parts that he specially engineered to simulate the style of the period, per our drawings.

Propmaster Rob Kyker took care of manufacturing the removable primary device, which is eventually dropped into the shaft.



THIS PAGE: The completed vaulted chamber set, (with Jughead in position), ready to shoot!

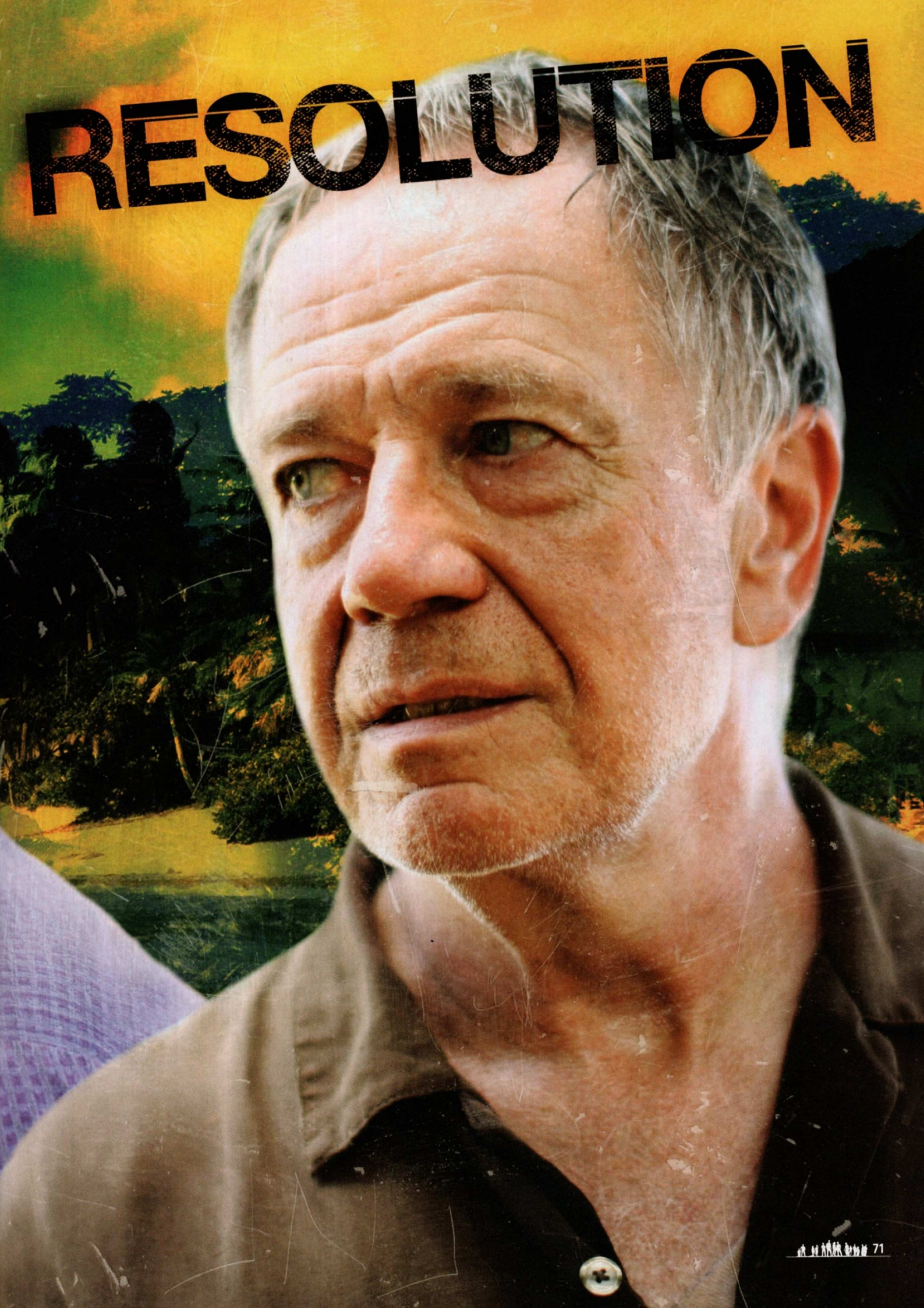
BY THE FIRE

REVOLUTION,

Season five's finale featured a wonderful, beautifully written and played scene where one of *Lost*'s most adored couples resigned themselves to the hands of fate. **SAM ANDERSON** and **L. SCOTT CALDWELL** talk exclusively about the story of Bernard and Rose...

Words: Bryan Cairns

RESOLUTION



✈ Viewers had been wondering where Bernard and Rose have been. What's been so endearing about this married couple?

Sam Anderson: Boy, what a great way to start! First off, what I'm discovering just from the people that I run into, and people stop me all the time, is that they feel they know us. Part of it is the race card was never played – this relationship is a little more like the real world. It's because both of them are strong, not afraid to bicker, and at the same time, really try to take care of each other. In the midst of all the chaos going on, there's always this profound love between them.

Looking back at season three, what was interesting is Rose and Bernard chose not to join Locke, who wanted to remain on the island. Why did they have such disdain for him?

L. Scott Caldwell: I was a little confused about that myself because that was one of her seminal relationships. I recall what they had in the script was Rose says something about not going with him because I just saw him knife a woman in the back. That's kind of what happened and was enough of a reason. Otherwise, I would think they certainly would have gone with Locke. Uttermost in my mind is if she leaves the island, she dies.





You play that side of Rose very well...

LSC: Well, I'm a trained Tony Award winning actress. They would take my awards away if I couldn't [smiles]. I think one of the reasons people responded to the character was because she had a spiritual centre. That's what I felt and some of the fan mail has reflected that. They appreciated Rose was so calm, centered, and strong in her faith.

When Jack got sick, Bernard basically chalked it up to bad luck and mocked to Rose that

maybe they offended the gods. In your mind, did Bernard believe in the island's uncanny properties or was it all mumbo jumbo to him?

SA: He started out with it all being mumbo jumbo, but the interesting thing is he's still the guy who put them on the plane on their honeymoon because he wanted to take her to a healer. He would do anything to save her. By the end of our flashback episode, ✈

A COMFORTING PLACE

SAM ANDERSON explains why he think Bernard has been a go-to person for advice and support, whether it be for Jin, Hurley, or Kate...

"There's a lot of life lived there. Bernard is a wonderful gentle soul who has been around for many blocks. He's this voice of lived reason and the biggest time he may have shaken that off is when he found Rose, pushed her out of the snow, instantly fell in love, and started taking some bigger chances. In a crisis, I'd sure want him around."

→ whether or not he completely believes in the island's powers, he certainly believes Rose believes it and she seems to be healthy.

We've been treated to various little nuggets about Bernard over the seasons. What were your thoughts on him knowing Morse code and how important it proved?

SA: I never really heard any reason why he knew, but he's a can do guy for starters. Bernard is not going to sit around, bemoan his fate, and not do anything about it. He's a guy who will go too far out on the limb until it's too close to breaking in order to make something happen. I found it fascinating about his background and even noticed around the time in a flash-forward that when Jack goes back to the hospital, there's another doctor there who just happen to be named Nadler. It never went any further than that but there's someone there who could, or could not, be related. They seem pretty specific about these things though.

Bernard does have a past though and it involves someone being able to shoot, and who knows Morse code? You put those things together and there's still a fascinating piece or two left unsaid.

That kind of fits in with Bernard pitching in for Jack's surgery...

SA: Exactly! I also felt that. I'm always happy when Bernard does more. I realize they have a lot of stories to tell. Essentially, I think we represent a lot of the heart that's on the island. It doesn't always mean we're necessarily involved in the plot all the time.

How was it filming the flaming arrow siege on the beach?

LSC: That was one of the longest nights I've

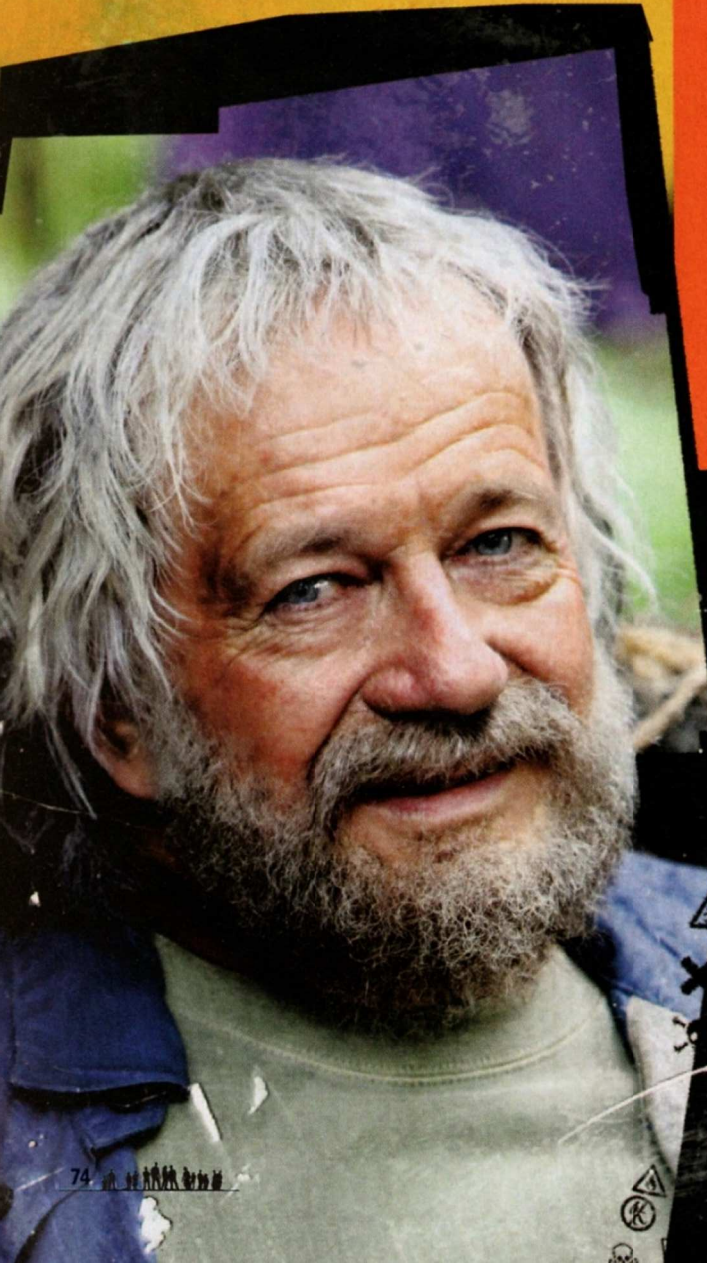
ever experienced. It was very technical so there was a lot of repeating. I was just fascinated how they were handling the stunts because that was a real person and he was actually on fire. If he got too hot, they had to hose him down and start over again. I was fascinated by that.

SA: One of the wonderful things about doing this is it's always like going to camp. I feel like an eight-year-old packing my bags and going off to camp to play jungle. For this one, the guys who do these effects are so spectacular that you tend to forget you are playing. The arrows were just flying around and we had a ball with Frogurt. Sean Whalen is every bit as amusing as he is playing the character. It was so much fun doing those rehearsals and hanging out with the big group because a lot of times you really don't,

SPIRITUALITY

L. SCOTT CALDWELL discusses Rose's place in the grand scheme of *Lost*...

"At the very beginning when I did the pilot, I was told one of the areas they were going to explore was Rose's spirituality, and that it would be something central to the story. It was almost as if she had a knowledge of things unfolding. It was a question of light versus dark and what that meant. In terms of me noting that Jack had an illness since Rose had one, anytime there is a scene with Jack, I'm always making an attempt to make a connection. He was the first person Rose connected with on the airplane. He's actually the one that breathed his breath into me and brought me back to life. I don't know if people remember, but I was dead and he resuscitated me. I believe they have a special connection if they wanted to use that. That's always uppermost in my mind when I'm playing a scene with him."





especially now that the show has splintered with people in different time periods.

Between that assault and Bernard held at gunpoint by the Others, are you surprised your characters have survived this long?

LSC: I'm not surprised because the fans have wanted more of Rose and Bernard.

SA: Yeah, I am surprised. They have so many of these stories to tell so they could have killed us, but they might have had a major revolt on their hands. There's this emotional way people seem to respond to us. It's pretty incredible and gratifying.

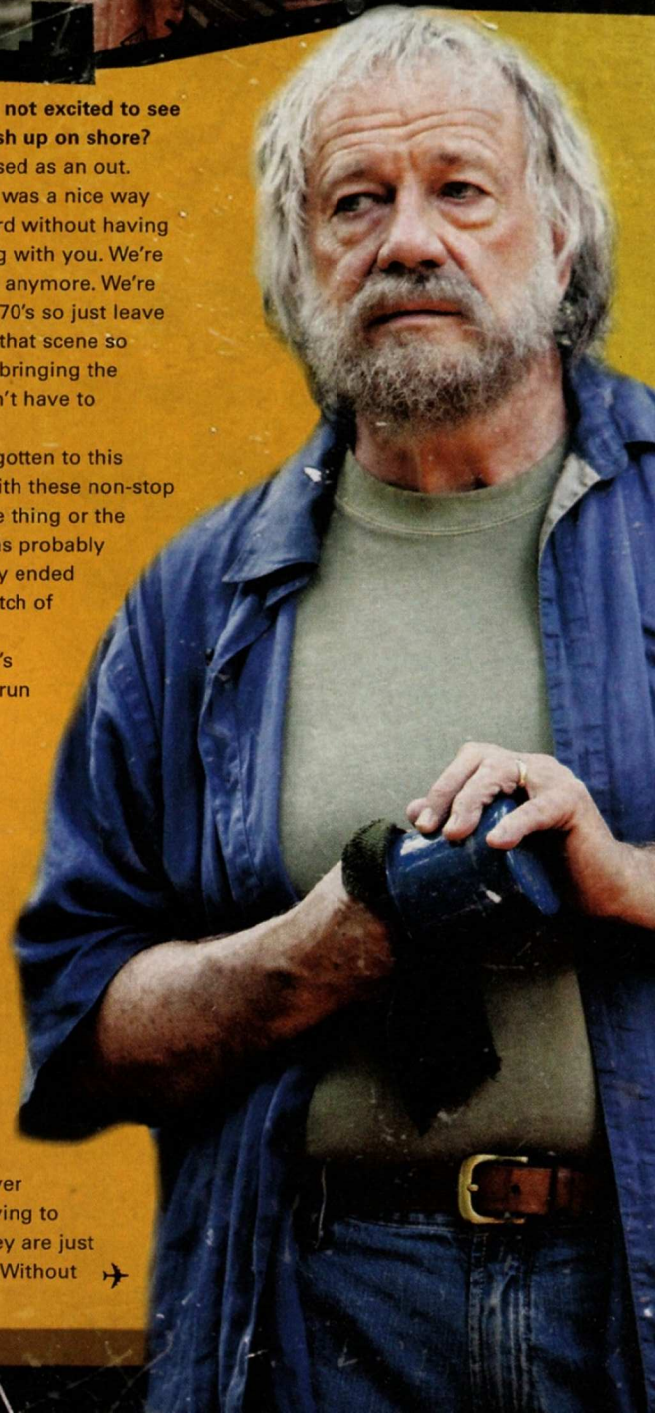
Why were Rose and Bernard not excited to see Kate, Juliet, and Sawyer wash up on shore?

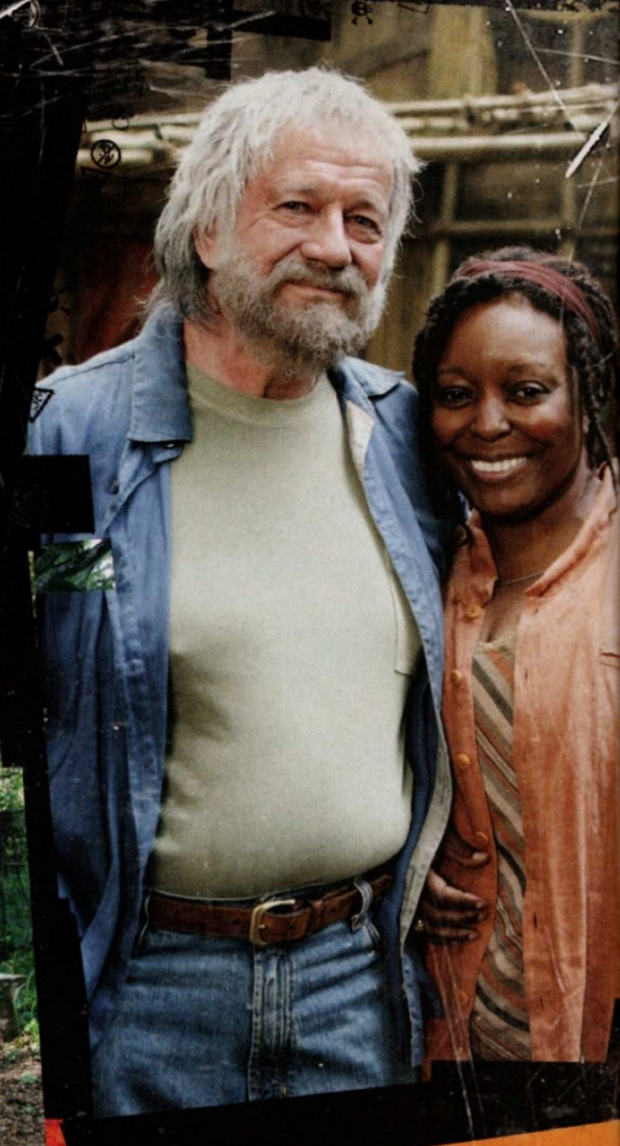
LSC: What they wrote was used as an out. When I read it, I felt like this was a nice way to get rid of Rose and Bernard without having to kill them. "We're not going with you. We're not going to play your game anymore. We're quite content living in the 1970's so just leave us alone." I think they wrote that scene so they have that option of not bringing the characters back and they don't have to answer any more questions.

SA: Rose and Bernard have gotten to this point where they've had it with these non-stop plans and schemes to do one thing or the other. The flaming arrows was probably the last straw and where they ended up on this little deserted stretch of the beach with the dog, they apparently started nesting. It's several years later when we run into everybody again so we represent those people who have just accepted what their life is. They built a little house, harvest their own food, take care of the dog, and they're together.

In some ways, it appeared Rose and Bernard were throwing in the towel...

LSC: I don't know if I would say they gave up as much as I would use the word resignation. They resigned to their fate, whatever that is. They are no longer trying to answer the question why; they are just trying to live in the moment. Without ✈





✈ putting too big of a spin on this, they are in that gratitude stage. That's what Rose was really saying to Kate when she said "Why is it always about the fight? Every time we turn around, someone is trying to detonate or shoot something. Why not just be grateful for the fact we're still breathing and let God take care of the rest?" Although Rose was wise-cracking even then, underneath it, she was grateful to still be alive.

Bernard actually aged too!

SA: It was very funny because after I watched that episode, I went "Wait a minute! How come I'm the only one who ages?" It did make me laugh. It was such a splendid job by Steve LaPorte who is the island make-up master and I got tons of comments on it. *The L.A. Times* wrote in their review of the show that it was one of their favorite parts and that Rose and Bernard finally became who they were destined to be, which was the John and Yoko of the island. That had me in hysterics for a couple of days.

With *Lost* winding down, are you predicting a happy ending for Rose and Bernard?

LSC: Our happy ending is now. Looking too far into the future doesn't give us anything but an imagining of what could be. While you are doing that, you are missing the now. If they are going to bring the characters back, it would be nice if they don't have a happy ending. That would be pleasing to me that they had something that went all the way through because it's a love story which they never explored that much. To me, if one of the characters dies, the love lives. If Rose really does have cancer

and it's terminal, they should complete the step. I'm not a person who likes a Pollyanna stand so it would be fabulous if it went through its natural course. I've personally had that experience so I know it's correct.

SA: Yeah, without question I am. You never know what they are going to do but whatever it is, live or die, as long as they are together, they are happy. You may not even see us again.

Are you surprised your screen wife hopes one of you dies?

SA: No. We're both very opinionated and that's one of the things that makes our relationship crackle which is really fun to play with. We don't always agree, but we sure love working together.

Most of your scenes are opposite each other so have you developed a special shorthand?

LSC: Yeah, there's a look and mostly a look at the sky [laughs]. We actually live fairly close to each other in the city and we run into each other a fair amount. I did a play a couple of weeks ago and I wasn't sure how they even knew about me. It turned out Sam had recommended me. We have gotten very chummy and like spending time together. He's a fabulous actor and at the base of what he does, he's a stage actor, as am I. We work pretty much the same way which is good.

SA: Let me put it to you this way: from day one when you look into that women's eyes, you know you better be present. She is so available in a scene and so strong that you know you are going to have to keep up with her, which is exactly how Bernard must feel. There's just a beautiful complicated depth of a lived life you absolutely cannot ignore. By virtue of that, it just makes you a better scene partner.



Director's so lately it's been about trying to settle the contract problems.

SA: I did a wonderful new play called *The Bird and Mr. Banks* written by a Chicago playwright named Keith Huff that ran at The Road Theater for close to five months. And I just landed a major supporting role in Steven Soderbergh's new movie called *Moneyball* with Brad Pitt. It's the story of the Oakland A's and how they changed the way people went about hiring baseball players in 2002. *Moneyball* was a very popular book for baseball and business addicts. Brad is playing the manager of the team and I'm playing the owner. 🔥



Have the two of you kept yourselves busy in-between *Lost* appearances?

LSC: Yeah, I'm not sure when it's coming out but I did *Like Dandelion Dust* last year. I'm not sure why it hasn't been released yet. I'm playing Regina King's mother on *Southland* so that's another show I'm recurring on. I'm the foster mother of a troublemaking kid on *The Secret Life of the American Teenager*. I'm just keeping busy and last fall, I was elected to the Screen Actor's Guild Board of



**BEYOND
THE HATCH**

300

305

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WALK



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ABOUT

A LOST TOUR OF THE REAL ISLAND

As the show is entering its final year, we thought it was high time we gave you the ultimate *Lost* fan guide to Hawaii so you can plan the perfect trip to your favorite island. We sent *Lost Magazine* writer **NED HARTLEY** to Oahu, Hawaii to find the secrets of the mysterious island. He came back with more evidence than the Freighter folk, the Dharma Initiative, and the Oceanic Six put together...

Words & Photos: Ned Hartley

Though the characters and settings in *Lost* span the globe, pretty much all the location shots are filmed on Oahu – the most populated of the Hawaiian Islands. Traveling the globe while never leaving the same island sounded like too good an opportunity to pass up, so my fiancée and I decided to investigate. There are many different companies offering *Lost* tours of Hawaii, but we decided to go for the eight-hour, full-day tour of Oahu. I mean, come on, this is *Lost*!

Our day starts at 9am when the minibus picks us up from outside the Ala Moana hotel in downtown Honolulu. Another tour member in our bus had a *Lost* sighting yesterday – Michael Emerson (who plays Benjamin Linus) was walking past their hotel last night. On the way to our first stop our tour guide tells us a little bit about Hawaii.

PAIK FAMILY HOUSE

Byodo-in Buddhist Temple

Our first stop is in Korea, where we visit Mr. Paik's family home and the setting for Sun and Jin's wedding. Well, it's not really Korea, but the Byodo-In Buddhist temple, which is found in the Valley of the Temples on the windward side of the Island. The temple is a replica of a 900-year-old temple, and houses a nine-foot Lotus Buddha. It is also surrounded by traditional Japanese gardens with a beautiful two-acre koi pond.

We searched the gardens for Jacob, but sadly he was nowhere to be found...

To the left of the temple is a small grove of bamboo trees, used for many "Sawyer lifting bamboo" scenes in season one. At our guide's insistence, I try to lift various pieces of bamboo and find that they are surprisingly light. And there I was thinking for five seasons that Sawyer had Herculean strength...



ABOUT HAWAII

Lost is mainly filmed on Oahu, the third largest (and most popular) of the Hawaiian Islands. The large volcanic mountains in the middle of the island mean that the weather and temperature can be very different on the windward and leeward sides of the island. This is perfect for a show like *Lost*, as it produces a great variety of vegetation and forestry. Many European settlers also brought their own flora and fauna to the island, adding to the diversity of wildlife on the island. Oahu also holds the state capital, Honolulu, which is the main airport and seaport to the Hawaiian Islands. Honolulu is a huge city, visited by 7.6 million people annually, and is architecturally varied enough that it can stand in for anything from London to LA when needed to by the producers of *Lost*. Most of the cast of *Lost* live on Oahu, traveling to LA when required.

Passenger
Flight No
Destination
Tour Operator



BANYAN TREE & THE BEACH ON THE ISLAND

Kawela Bay Beach

After another short drive, we're on the North side of the Island. Oahu is only 30 miles wide, so it doesn't take too long to get from one side of the island to the other. This location requires a short walk, and I immediately start listening for creepy and indistinct whispers, or the "chichata-chichata-chichata" of the smoke monster. Thankfully, we soon arrive at a group of banyan trees. I know from *Lost* that these things are great for hiding from polar bears, Others, and the smoke monster, so I'm not worried any more.

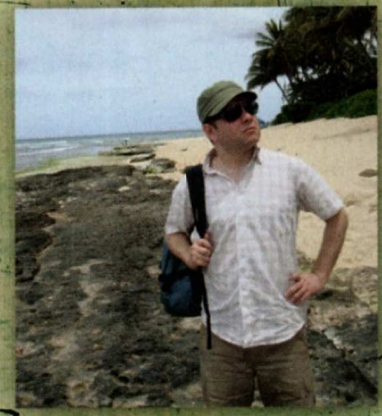
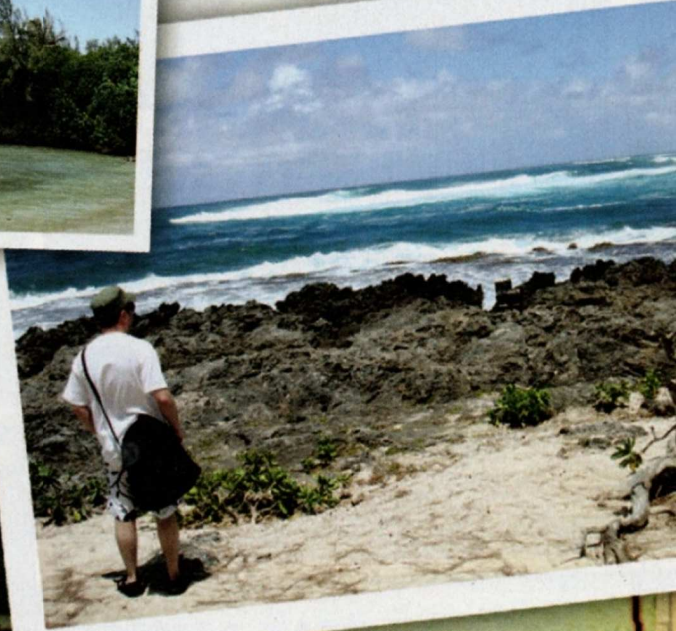
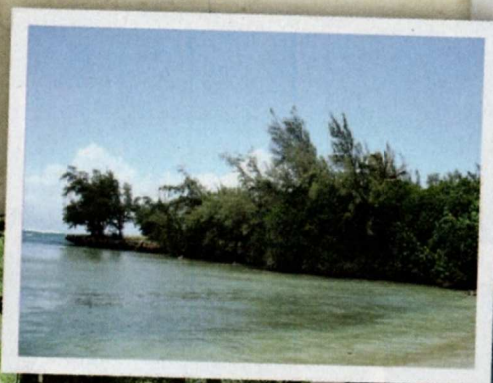
Another 100 meters and we're at the beach. This is the beach from season one episode *Confidence Man*. Pretty much everyone in our tour group remembers this setting very well.

LOST ROOTS



One of the most distinctive forms of vegetation in *Lost*, the Banyan tree is characterised by its roots, which grow down from the branches and take hold in the ground. These roots can completely envelop other plants, trees or structures, and mean that the tree can spread out over huge distances. The largest Banyan tree can be found in India, and is the widest tree in the world, occupying about 14,500 square metres.

This particular Banyan tree has been used in many scenes in *Lost*, from Walt and Michael hiding from polar bears, to the backdrop to where Jack and Sayid torture Sawyer. Our guide encourages my fiancée and I to recreate a photo of Sawyer being hit by a large log. Everyone apart from me seems to think that this is brilliant.



SURVIVORS' CAMP

Papa'iloa Beach

By law, all beaches in Hawaii have to be in some way accessible to the public, so we wander down to the beach that was the home to the survivors of Flight 815. Much has been taken down, as it wasn't used that much in season five, but

some structures are visible, and we can see the framework for the church built by Charlie and Mr. Eko. So many parts of this location have been used for *Lost* that it really feels like we are walking around the island. The camp is protected when it is not in use, and two guards eye us suspiciously, so we wave at them in a friendly manner. They do not wave back... have they been into the smoke monster's lair?

SEYCHELLES GOLF COURSE

✈ Fazio Course, Turtle Bay

Though a round of golf does look tempting, it might end up with Sayid assassinating me, so I decide to give it a miss. This location was used for the season four episode, *The Economist*, and was shot at the 375 yard, par 4, 17th hole of the Fazio Course at the Turtle Bay resort. That means that Sayid didn't even wait for the Peter Avellino to finish his game of golf. That's just mean.



HURLEY'S GOLF COURSE, SECURITY FENCE, TUBE DUMP & MANY MORE

Ka'a'awa Valley

We pass by the Kualoa Ranch, which owns much of the surrounding land and the valley. This location has been used for everything from Hurley's golf course and the location of the busted Dharma Van in season three. It has also been used for many feature films such as *Jurassic Park*, *Pearl Harbor*, and *Godzilla*, but there don't seem to be any dinosaurs, fighter planes, or giant lizards there any more. Grr.



SHRIMP STAND

Macky's Shrimp Truck

We stop for lunch in the Shrimp Shack run by Frank Duckett, the man Sawyer thought was the real Sawyer. Well, it's not quite the same one (the original has since been retired and is kept around the back), but the

distinctive decoration with the shrimp, the wave, and the palm tree is the very similar. The coconut shrimp is good. I eat far too much and then nearly fall asleep in the minibus on the way to the next location. Mmmm...

40 345 350



MR. EKO'S CHURCH

Keali'iokamalu Church and Waiialua Sugar Mill

We've only just left Australia, and immediately we're in Africa. The name of the church, Ke Ali'i O Ka Malu, means "Prince of Peace," and while this may not directly apply to Mr. Eko himself, the church does look extremely peaceful. Other parts of Yemi's church, along with various other African scenes, were filmed around the nearby Waiialua Sugar Mill. Once the hub of a huge sugar business, the mill closed in 1996, but is open to visitors and has a wide range of local products to buy. The surrounding roads were also used to shoot Edward Mars' car accident in *What Kate Did*, so our guide takes extra special care here.



THE FUSELAGE & NIGERIAN DRUG PLANE SHOOT-OUT



CRASH SITE BEACH

Mokule'ia Beach

Just past Dillingham Airfield is one of the most exciting places for a *Lost* fan to be – the crash site of Oceanic Flight 815! But no one will play backgammon, make fish into sushi, or have cryptic conversations about good and evil with me – they're all too busy watching the amazing sea turtles that are swimming right in front of us in the sea. A few locals are sunbathing and kindly offer to take our photos.

After a quick rest underneath the tree that Hurley sat under for a good portion of season one, we go for a swim near Jin's fishing spot. I don't know what Charlie was complaining about – the water is fine!

Apparently, when the first series of *Lost* was being filmed, the local police department received many calls about a terrible plane crash at Mokule'ia beach. After several reports of plane crash sightings, the production team started putting up signs to indicate that it was actually a film set. ✈



Dillingham Airfield

This location is a secured and guarded storage facility. It's only where Mr. Eko and his men staged their daring firefight with the Nigerian Army, but also where the fuselage of Flight 815 is currently stored. The fuselage comes from a Lockheed L-1011 TriStar that is in hundreds of different pieces. Though it is currently covered in tarpaulin, it is clearly visible, and all around it suitcases and engine parts can be seen. The airfield also holds the drug smugglers' plane, but I'm going nowhere near that thing – it killed Boone.

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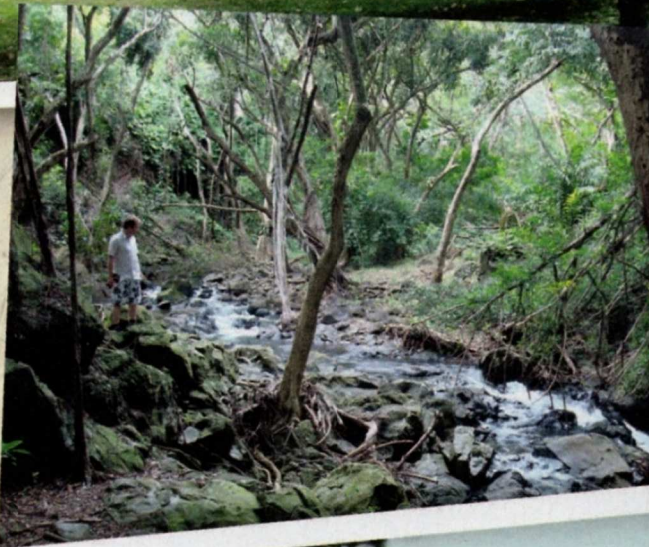


WATERFALLS

→ Kapena Falls

These waterfalls have been used for several key *Lost* scenes, with everyone from Hurley to Charlotte to Rousseau trekking past them at one point or another. The waterfalls are also home to ancient Hawaiian petroglyphs – images carved in stone that seem to represent a man and a dog. This was once home to

many other different petroglyphs before they were sadly destroyed by vandalism. Tourists are also warned not to swim in the waters due to danger of leptospirosis and other pathogenic microbes. I am starting to suspect that this is what really caused the Purge of the Dharma initiative...



KATE'S HOTEL

La'ie Inn

No sooner are we away from waterfalls, then we are in Ohio. The La'ie Inn, opposite the Polynesian Cultural Centre, was used to shoot scenes where Kate was on the run. The hotel features a distinctive pineapple motif on each door, which was changed to become an ear of corn during filming. The cornfield appears to have been digitally added to the shot later.



DHARMA INITIATIVE CAMP

YMCA Camp Erdman

I honestly didn't expect to find out that the Others' village was actually owned by the YMCA. Maybe the YMCA were secretly behind the Dharma initiative and... well, maybe not, but these yellow huts are instantly recognizable and pretty cool. Various huts have had to be added for production purposes, including Ben's house and the house that was destroyed in season four. It is even possible to rent out the houses when they are not being used for filming, so if you want to set up your own Dharma community, or band of Others, this is the place to go!



SYDNEY AIRPORT

Hawaii Convention Center

Just because our tour has finished doesn't mean we've finished looking for *Lost* locations! On a tip for our tour guide we walk down the road to the Hawaii Convention Center, which everyone from Jack to Jin went through to get on Flight 815. While it isn't an exact stand-in for Sydney Airport, locals do admit that the large open areas and glass panels are similar. Other areas of the Hawaii Convention Center have been used for different locations in *Lost*; the rooftop rooms doubled as Christian Shepherd's Australian hotel suite and the kitchen was used as an LA morgue for Ana Lucia's storyline. After a security guard starts giving us strange looks we decide not to look for the kitchen, but go home after a long day looking for *Lost*. ⚠️





CAUGHT IN TIME

As *Lost*'s exhausting fifth season was so intense for the actors (and the viewers!), let's take five and look back at some of the shoot's lighter behind-the-scenes moments, courtesy of *Lost* Set Photographer **MARIO PEREZ** ...

Compiled by Paul Terry

BEYOND THE HATCH

BELOW: Matthew Fox (Jack) and Evangeline Lilly (Kate) keep the energy of the set high between takes...

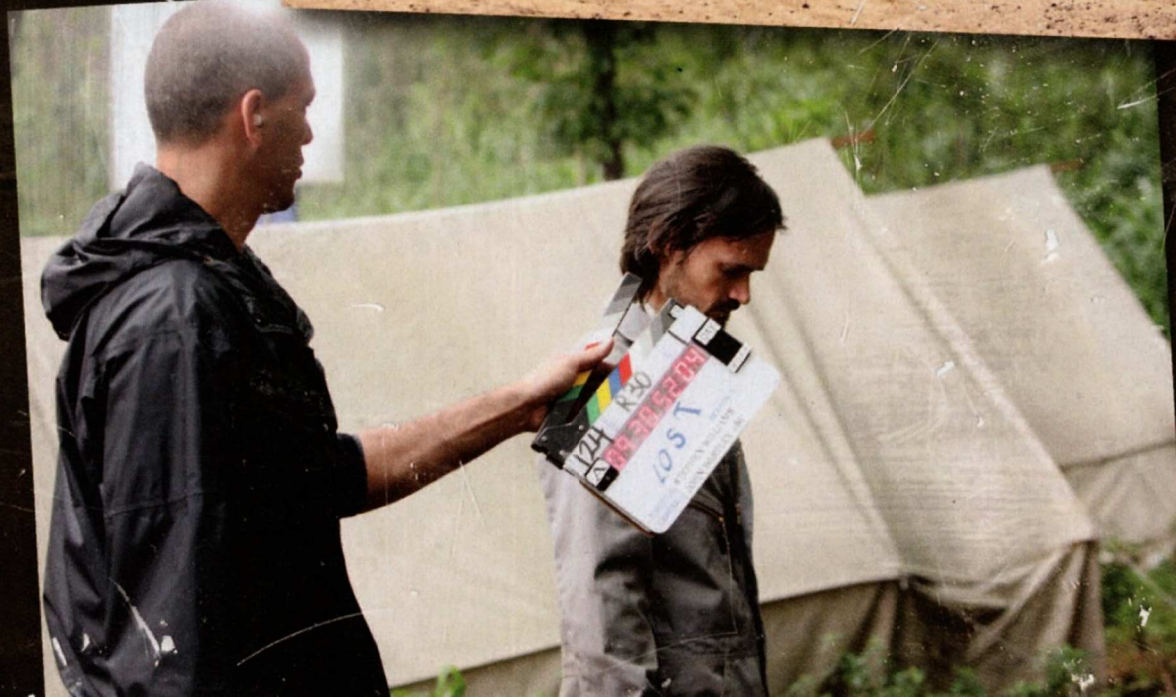
RIGHT: Josh Holloway (Sawyer) and Naveen Andrews (Sayid) goof around before the interrogation scene with Oldham...



ABOVE: Josh Holloway (Sawyer) enjoys one of Evangeline Lilly (Kate)'s jokes...

RIGHT: Daniel Dae Kim (Jin) shows us his mean Dharma side... well, kind of...

Director Stephen Williams finds time to make Jeremy Davies (Faraday) laugh while the cast and crew prepare for his death scene...



ABOVE: See – the magic of television means you don't see the all-important crew member sweeping the ground as the cast move as a group...

LEFT: All business – Jeremy Davies (Faraday) prepares to get into character for one of his many demanding scenes...

BEYOND THE HATCH

RIGHT & BELOW: Terry O'Quinn (Locke) and Michael Emerson (Ben) relax as the crew gets ready to film one of their classic conversations...

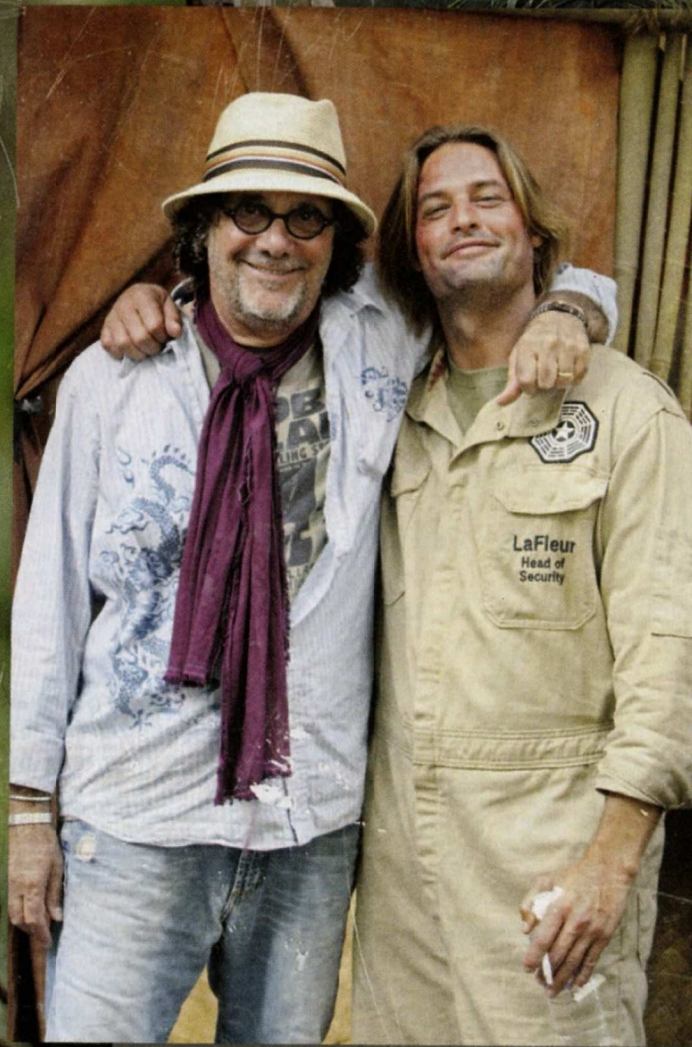


RIGHT: It's Pono (Vincent)! Ever the professional, this Labrador Retriever can snap into character at a moment's notice...





THIS PAGE: Evangeline Lilly (Kate) takes five; and Executive Producer Jack Bender hangs out with Josh Holloway (Sawyer) and takes a well-deserved break during filming the season five finale...





Black Box

Oceanic 815 Flight Recorder

“WE THINK YOU’RE SPECIAL, DR. BURKE...”

We love our Black Box Recorder. Why? It contains exclusive script extracts from every *Lost* episode, revealing how they were written prior to shooting. Seeing as Juliet was so heroic in *The Incident*, we thought we’d go back in time to when she had a very interesting conversation with someone called Richard Alpert in season three’s *Not In Portland*, written by Carlton Cuse & Jeff Pinkner...

INT. CONFERENCE ROOM - DAY - FLASHBACK

WE SEE -- a beautiful CORPORATE campus somewhere in the Pacific Northwest. Except nobody in the frame is moving. That’s because --

We’re in a fancy conference room where Juliet sits watching a POWER POINT presentation. She is with RICHARD ALPERT. Black. Super CHARMING. Elegantly dressed. Mid-40s.

ALPERT (O.S.)
Mittelos BioScience is based in Oregon, just outside of Portland...



The next COLLAGE OF PHOTOS show researchers in cool labs, eating at a deluxe cafeteria, discussing ideas under a tree.

ALPERT (CONT'D)
These shots might seem a little cheeseball, but our people really are this happy. Why? Because we’re privately funded. And privately funded means freedom.
(smiles)

You an outdoors person, Dr. Burke?

JULIET
Yeah... sure.





Black Box

... Recorder

Alpert clicks to another set of IMAGES showing MITTELOS WORKERS AT PLAY -- hiking, rafting, skiing, biking...

ALPERT

We organize trips every week in and around the Portland area -- which is just awesome for hiking, biking, river running. But, of course, who cares about the mustard if you don't like ham sandwiches, right?

ON JULIET, somewhat distracted. She looks to Alpert, somewhat confused --

JULIET

I'm sorry?

ALPERT

None of the bells and whistles -- the trips, the campus, your coworkers... none of it matters if the job isn't right.

(MORE)

ALPERT (CONT'D)

(smiles)

And we think we've got a helluva job to offer you, Dr. Burke.



Ah. So THAT'S where we are. It's a JOB INTERVIEW. Juliet, who's head is clearly in OTHER places right now --

JULIET

Look, when you... your company reached out to me, I was flattered... but I don't know why you'd want me to --

ALPERT

Is it true that you successfully impregnated a male field mouse?

Whoa. That just sits there for a second before Juliet cocks her head to the side, self-deprecating --

JULIET

He didn't carry to term.

Alpert is very impressed nonetheless.

ALPERT

You mind if I ask you something?

(smiles)

No pressure.

JULIET

Sure.



Alpert CLICKS on another slide. A different slide. It shows an MRI IMAGE.

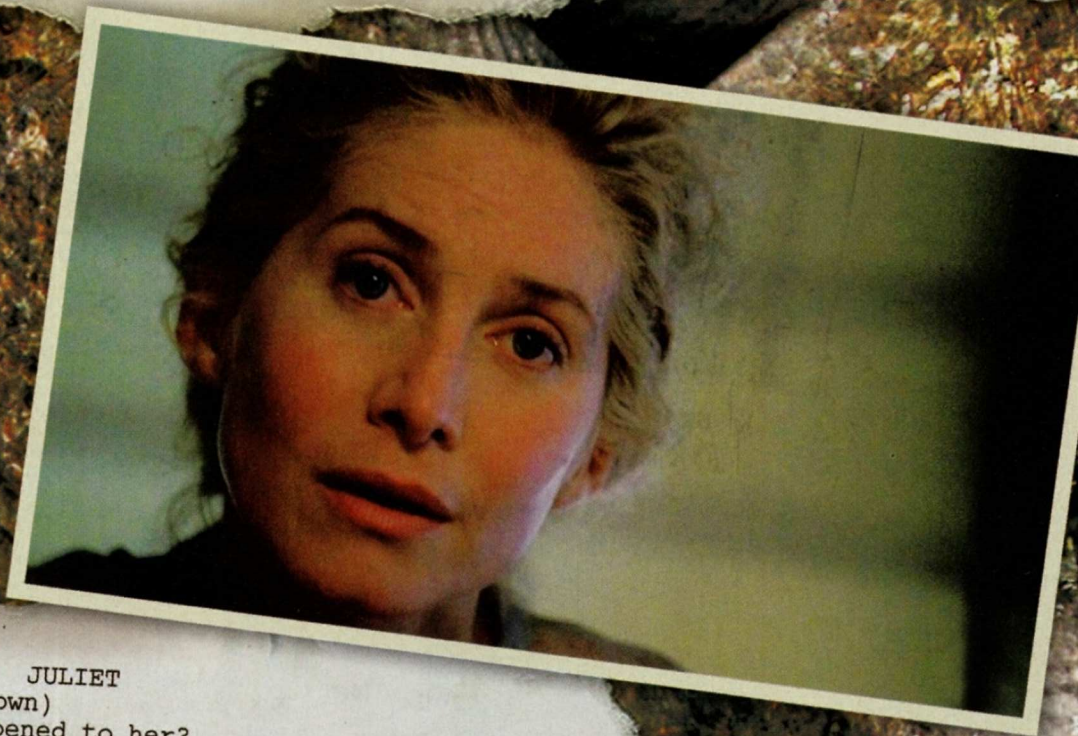
ALPERT
What do you see?

Huh. Juliet stands up, studies the IMAGE. Then --

JULIET
It's a human womb... obviously.
From the decomposition of the
endometrium... I'd say the woman's
somewhere in her seventies...

Alpert looks up her, with a new seriousness --

ALPERT
Actually, she's twenty-six.

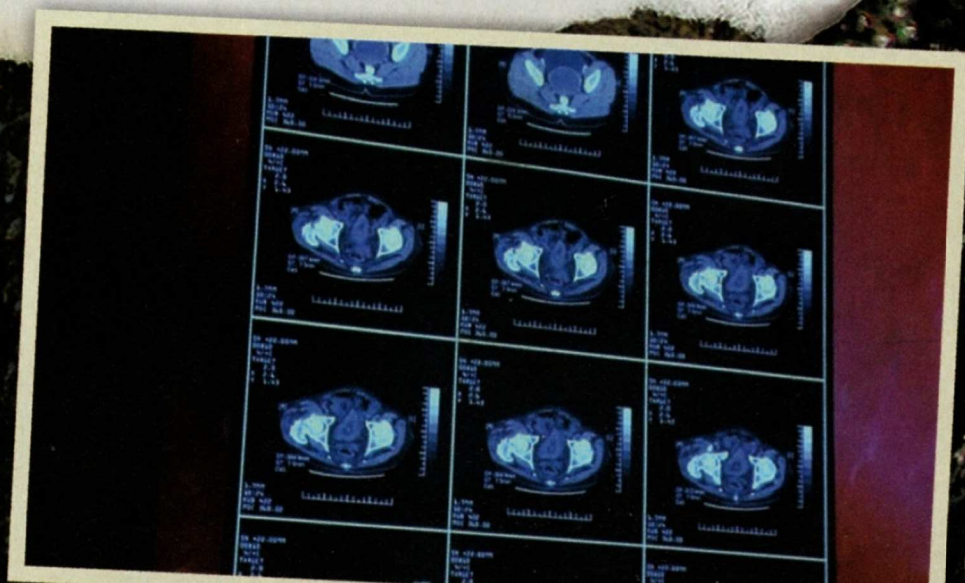


JULIET
(thrown)
What happened to her?

Alpert looks like he's about to answer... then abruptly doesn't and shifts gears --

ALPERT
What if I told you that you could
have complete freedom and money to
find out?

Juliet tries to process this -- CONFUSED. Burke smiles,
gets right to it. CONFIDENT --





Black Box

Oceanic 815 Flight Recorder

ALPERT (CONT'D)

We think you're special, Dr. Burke. And we want you to lead a team of highly trained people because we think you're just that good. Just come on up to Portland. See if you like us as much as we like you.

And even though this might very well be Juliet's DREAM SCENARIO, her eyes drop --

JULIET

I... I can't.

And it's FRUSTRATING for her to say this out loud, Juliet getting EMOTIONAL as she does so --



JULIET

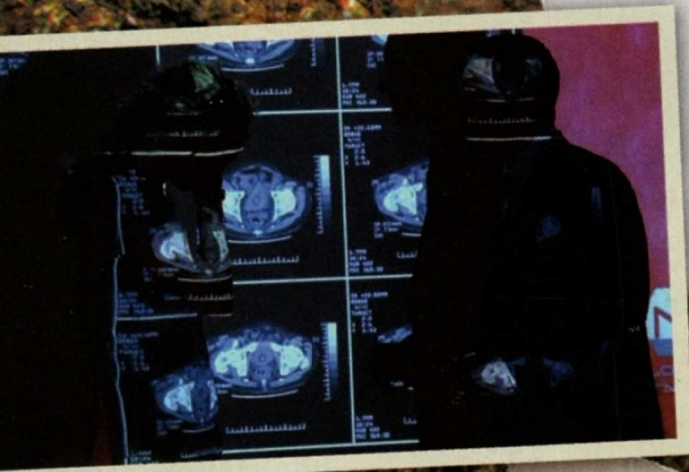
My ex-husband... he wouldn't let me... I still have a year left on my grant -- his grant -- he'd just... He'd never let me out.

ALPERT

He wouldn't want you to have this opportunity?

JULIET

(angry now)
He doesn't want me to have anything. He'll never okay it -- he's... It won't happen.



ALPERT

There must be something that --

JULIET

-- Maybe if he got hit by a bus! How about that? That would do it.

Juliet is so ANGRY and FRUSTRATED -- not just at Edmund but at her own inability to deal with him, that tears start to streak her face. She fumbles in her bag for some tissues, TOTALLY EMBARRASSED --

JULIET (CONT'D)

Oh God. I'm sorry...

She's just trying to get herself cleaned up -- and to get out of there.

JULIET (CONT'D)

That was... totally inappropriate.
I'm sorry I came here... and wasted
your time. I never should've...

ALPERT

Dr. Burke... Please --

JULIET

Trust me -- whoever you think I
am... that's not -- I'm not a
leader, Mr. Alpert.

(beat)

I'm a mess.

